

Mus. ant.

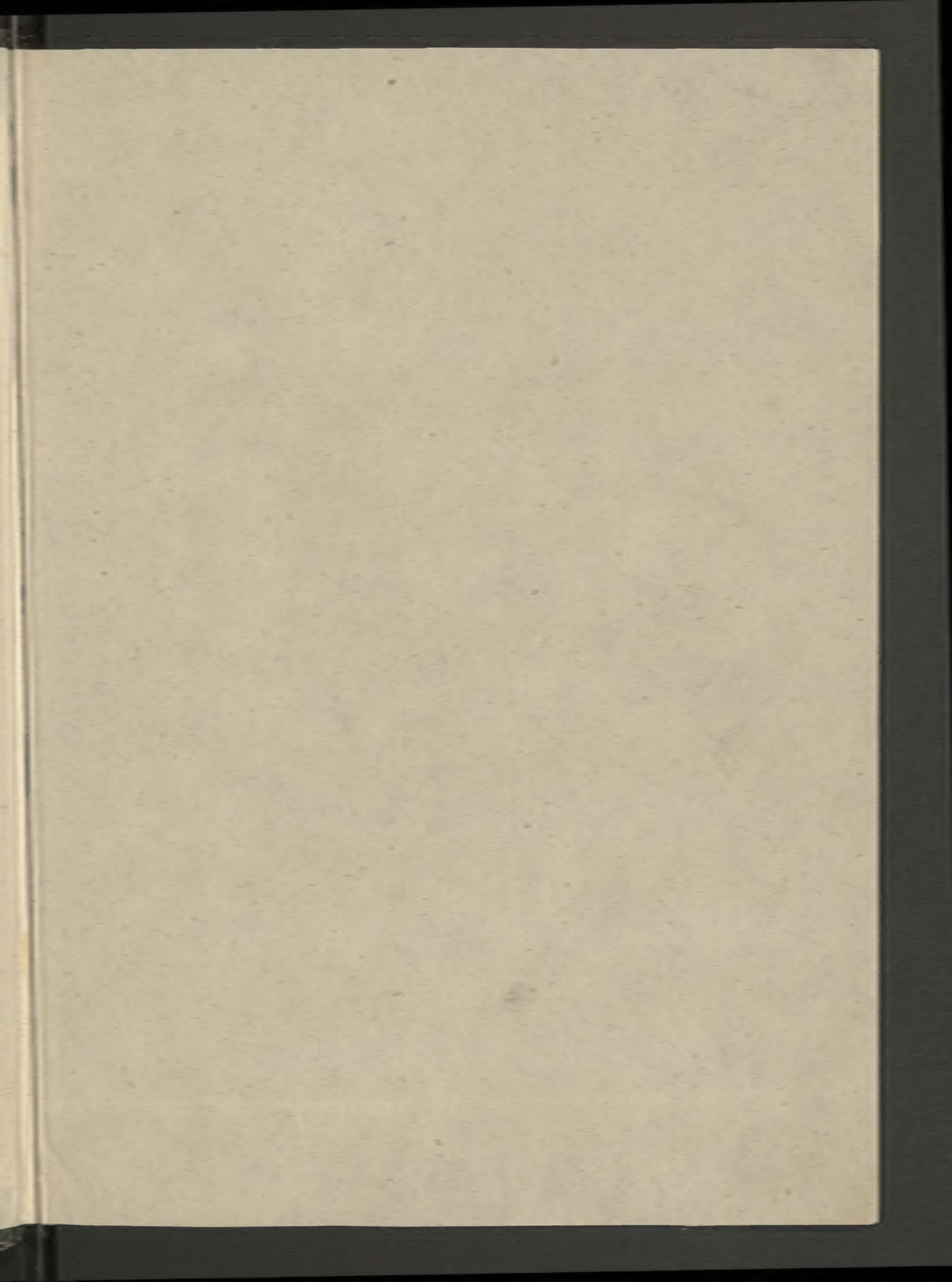
pract.

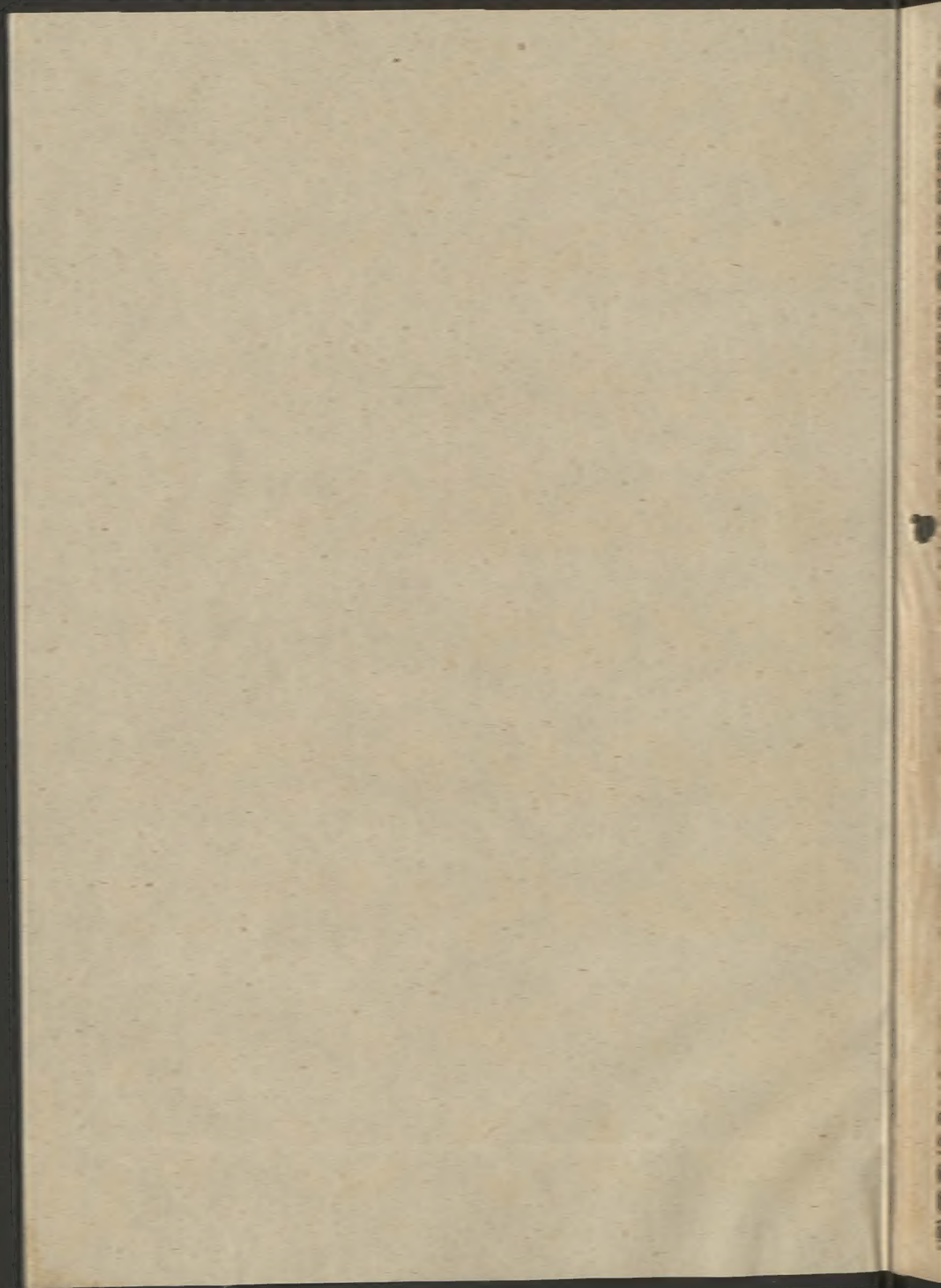
7-98



Mus. ant. fract.

N^o 490





46
CENTVM
SACRICON-
CENTVS AB VNA
VOCE SOLA,

NEMPE:

XXV. Cantus. XXV. Alti.
XXV. Tenores. & XXV. Bassi.

AUTHORE

LVDOVICO VIADANA

Italo, nouiter compositi, & primùm in Ger-
mania impressi.

BASSVS PRO
ORGANO.

FRANCOFVRTI

Typis WOLFGANGI RICHTERI, sumptibus
NICOLAI STEINII.

ANNO M. DC. XV.



LECTORI MUSI- CO. BENIVOLO

Euphrasim.



VSURGI, Componistæ, Cantores, Organistæ, & tu reliqua Philomusorum cohors, omnes & singuli à Steinio vestro saluete & gaudete. Rursum enim ex Armamētario suo Musico producit Dn. LVDOVICVM VIADANAM Italum, non leui armaturâ Musicâ, sed perpolitâ cataphractâ Musurgicâ, hoc est, Concentibus sacris Organo adplicatis vnius vocis solæ, breuiter ac commodè concinnatis, inlustrem. Idque dumtaxat Vestri causâ. Nam cum intelligam, me non solum mihi, sed & DEO, patriæ, & amicis natum; nolui quicquam, quantum in me erit, committere, quod notam diligentia, in diuulgandis videlicet Musicorum Coryphæis, obfuscaret. Eodem accircò animo, quonimirum obfero, accipite, & me à Maliuorum dente Theonino, oblata defendite; Licet enim Maliuorum, Proletariorum ac istiusmodi Pseudo-Musicorum ronchos, cardas ac ineptas, de diuinâ artis Musicæ Excellentiâ, cauillationes, nihili existimem, & tamquam canum, ex alto dispicientium latratibus parui pendeam; nihilominus tamen & ex abundanti, vestræ tutelæ & protectioni, me, istamque hancce Concentuum sacrorum vnius vocis solæ diuulgationem peramicè commendo, plura & forsitan maiora promittens, si hi mei labores ac sumptus gratam Gratitude arcem occupauerint. Valete Musurgi, Componistæ, Cantores, Organistæ; & tu cohors Philomusorum lectissima, Steiniumque Vestrum vobis leni aurâ adspirantem, amplectimini. Dabantur in Imperiali Ciuitate Moeno-Francofurto, die primo Augusti, Anno M. DC. XV.

V. O.

Studiosissimus

Nicolaus Steinius Ciuis & Bibliopola Francofurt.



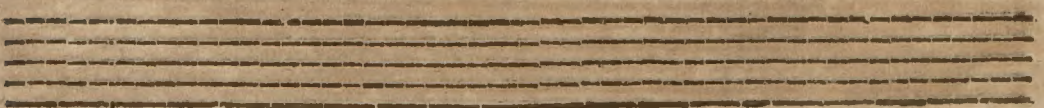
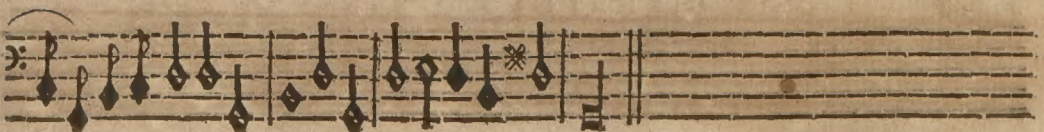
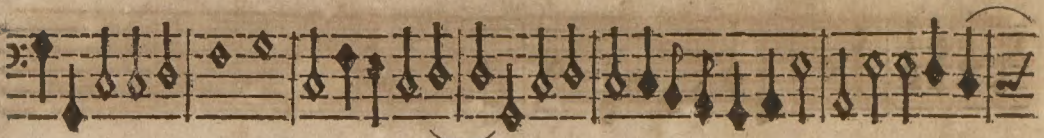
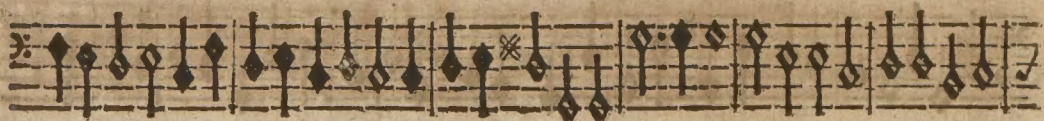
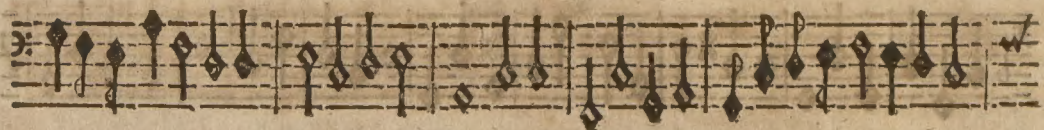
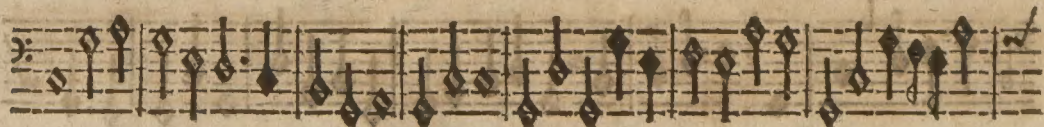


Quam.

The main musical score consists of seven staves of music. The first staff begins with a decorative initial 'Q' and the word 'Quam.' The music is written in a single system, with notes and rests connected by stems. The notation includes various accidentals, such as flats and naturals, and some notes are marked with asterisks. The staves are connected by a single line, and the music ends with a double bar line.

D

Omne labia.

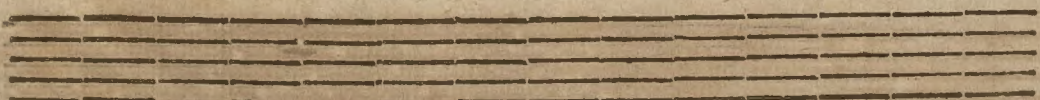
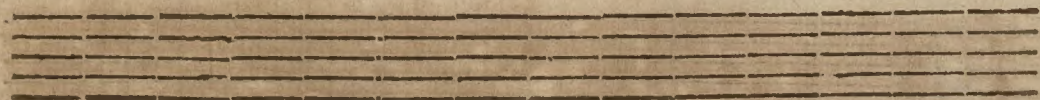
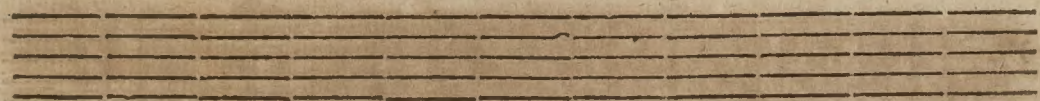
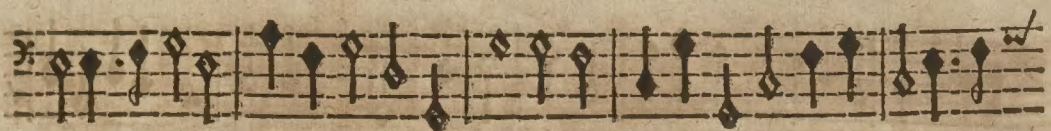
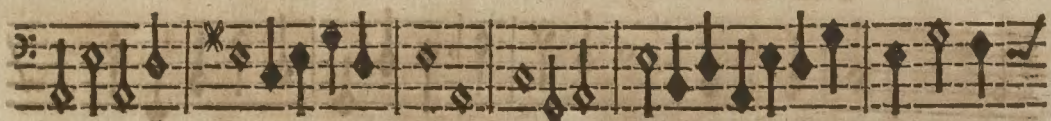
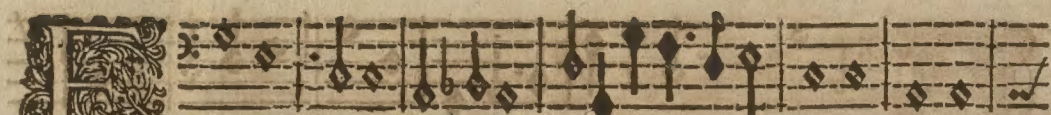


III.

Bassus pro Organo.

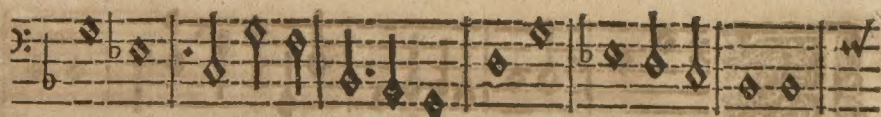


Xaudi Domine.

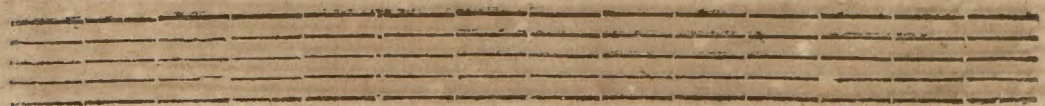
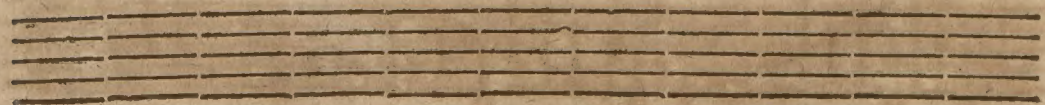
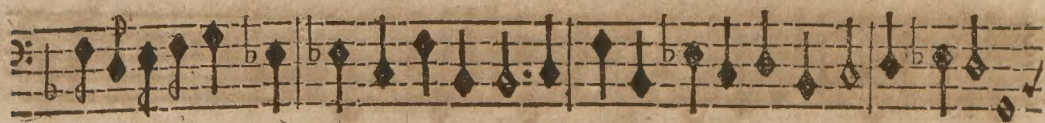
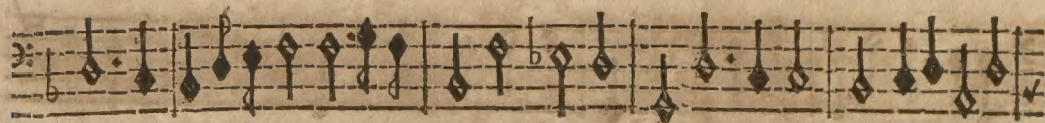
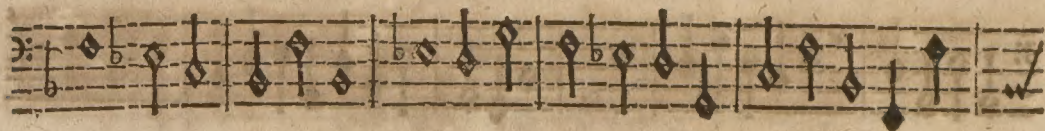


Bassus pro Organo.

IV.



Alcicudo.





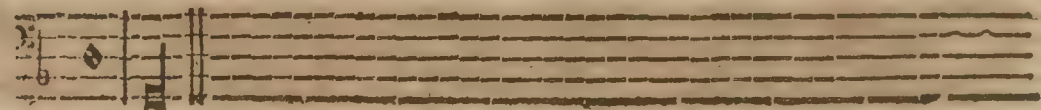
Mnipotens sempiter.

Bassus pro Organo.

VI.



Ni nocentes.



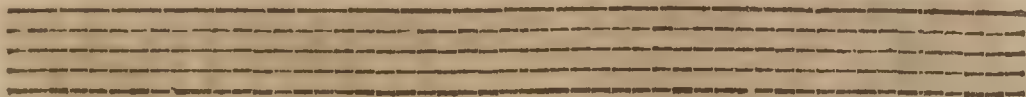
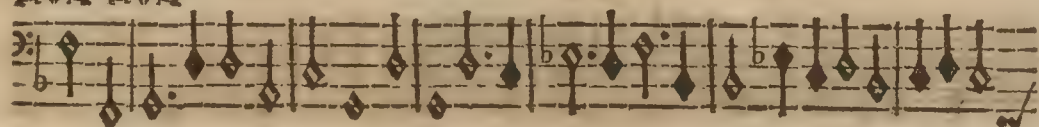
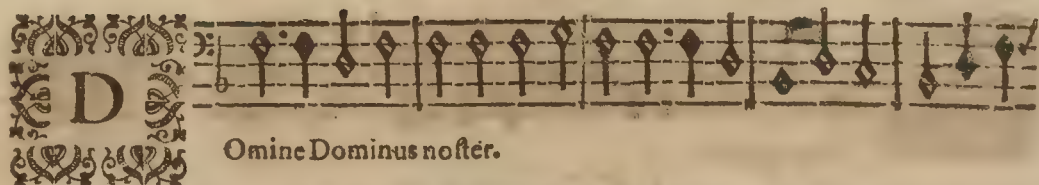


Tella.



Eni sponsa Christi.

The musical score consists of ten staves of music. The notation is a form of early keyboard shorthand, using diamond-shaped notes on a five-line staff. The first staff begins with a large decorative initial 'V' and a treble clef. The music is written in a single system. The notation includes various note values, rests, and decorative symbols such as asterisks and crosses. The score concludes with a double bar line on the tenth staff.



Bassus pro Organo.

X.



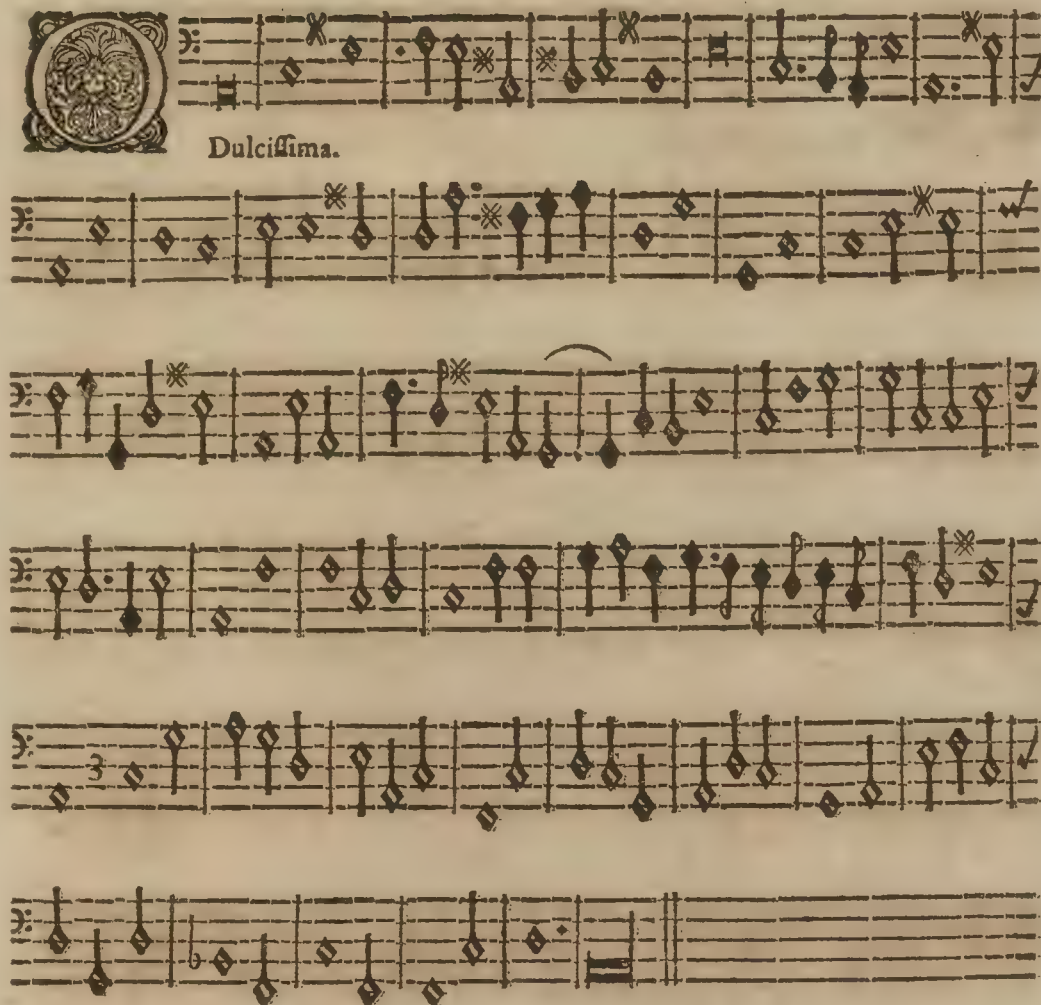
Vx perpetua.

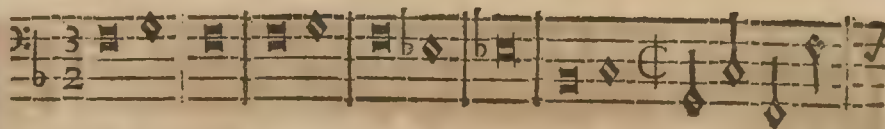
Handwritten musical score for Bassus pro Organo, featuring ten staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. The first staff begins with a decorative initial 'V' and the text 'Vx perpetua.' The music is written in a single system across ten staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. The first staff begins with a decorative initial 'V' and the text 'Vx perpetua.' The music is written in a single system across ten staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. The first staff begins with a decorative initial 'V' and the text 'Vx perpetua.'

XI. Bassus pro Organo.

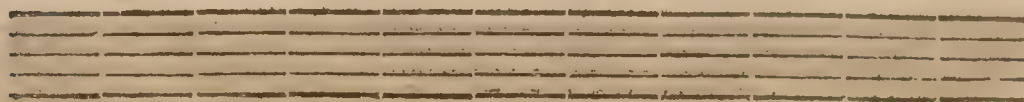
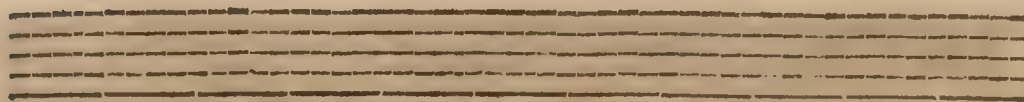


Dulcissima.



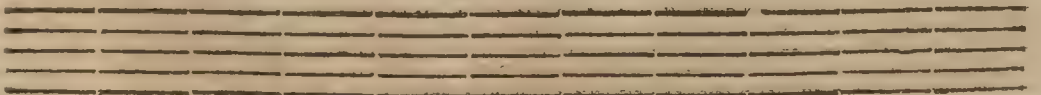


Antabo Domino.



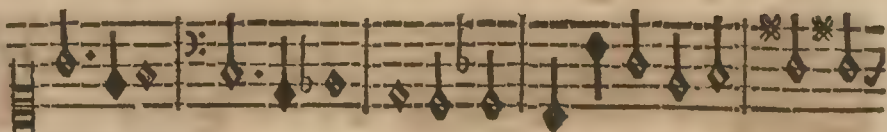
Bassus pro Organo.

XIII.

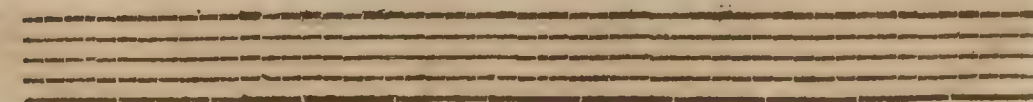
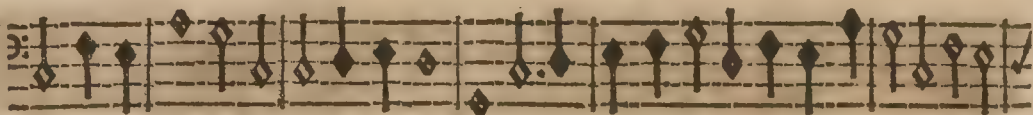


Bassus pro Organo.

XIV.

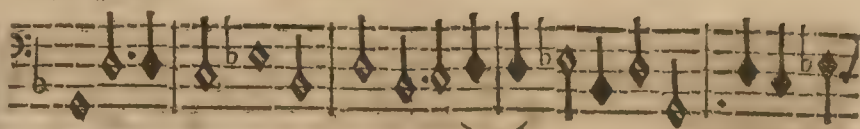


Aro mea.





Iri sancti.



Vemadmodum.



XV II.

Bassus pro Organo.



Radent enim.

Bassus pro Organo.

XVIII.



Dulcissime Jesu.

The main musical score consists of seven staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The first staff begins with a decorative initial 'D'. The music is written in a style typical of 16th or 17th-century lute tablature or organ tablature, where notes are often represented by letters or symbols on a staff.

An empty musical staff with five lines, intended for additional notation.

A second empty musical staff with five lines, intended for additional notation.



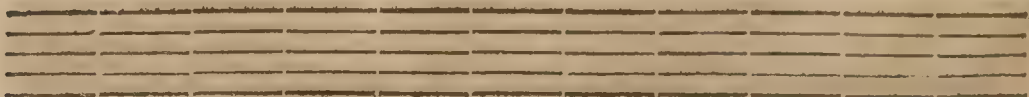
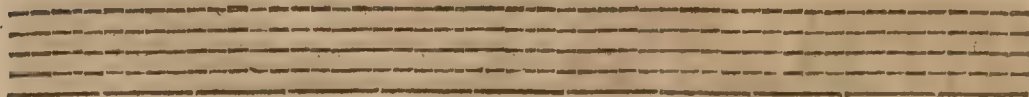
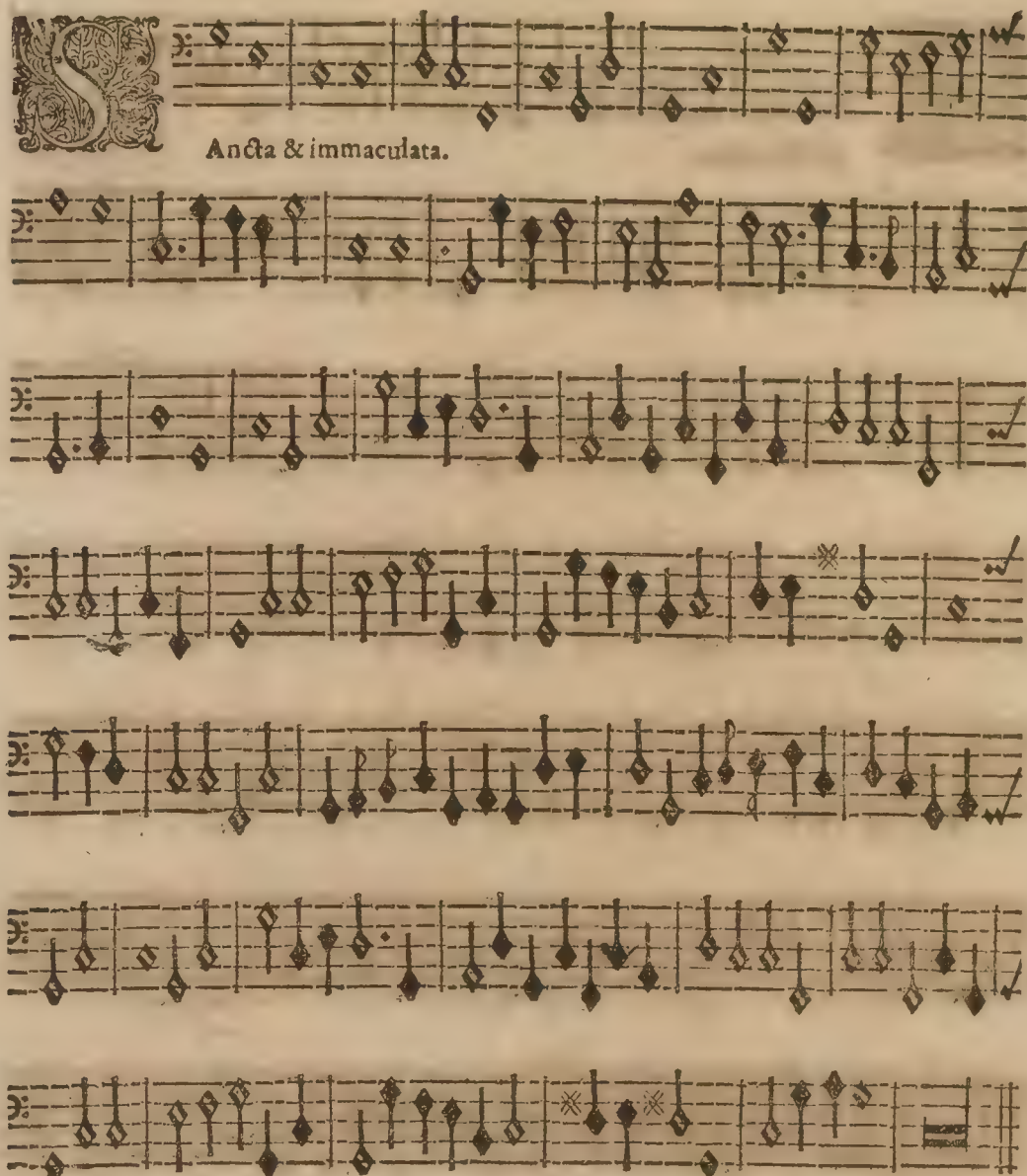
Ve Francisce.

Bassus pro Organo.

XX.



Sancta & immaculata.



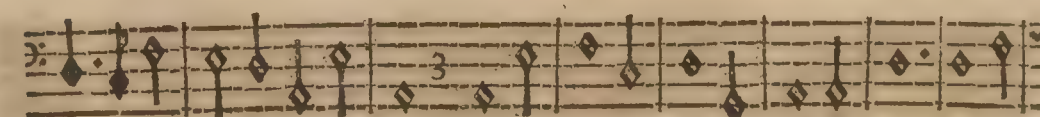
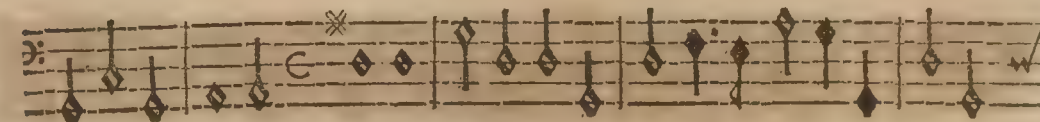
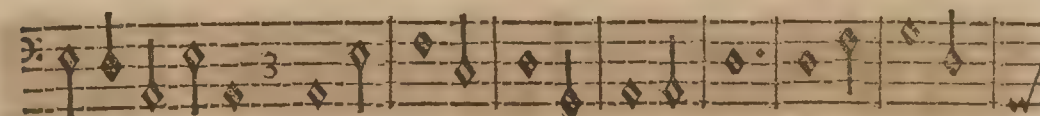
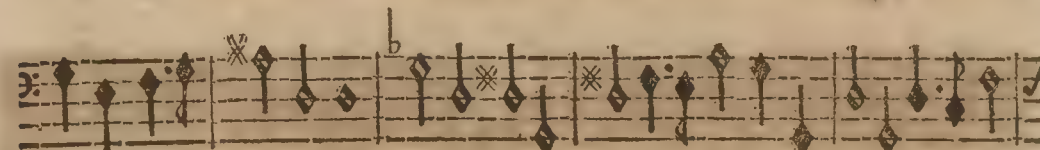
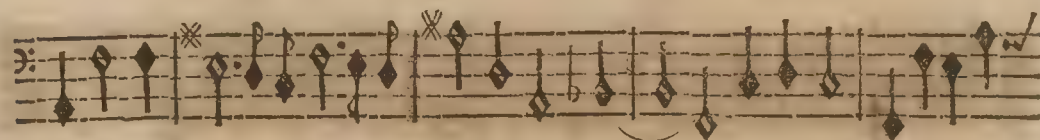
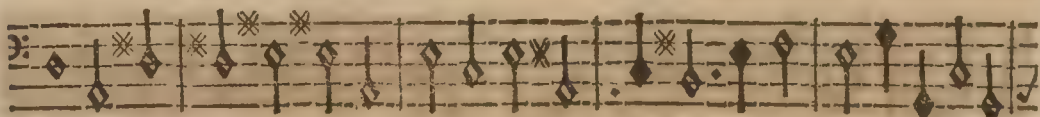
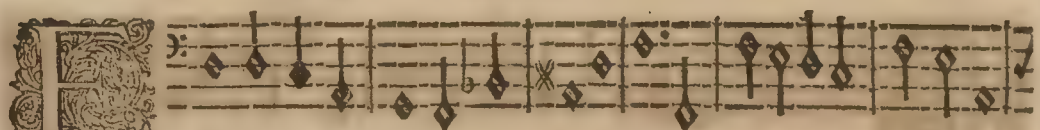


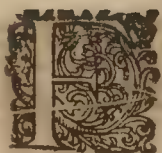
Ste Sanctus.

The musical score consists of ten staves. The first nine staves contain musical notation for the 'Ste Sanctus' piece. The notation is written in a style that uses diamond-shaped notes (possibly representing chords or specific organ stops) with stems. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music progresses through several measures, with some staves featuring a double bar line and repeat signs. The tenth staff is empty, suggesting the end of the piece or a continuation on the next page.

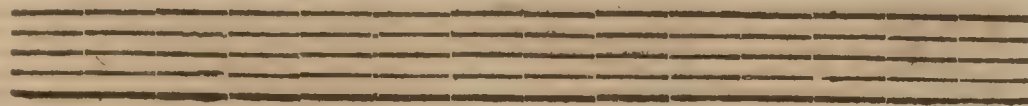
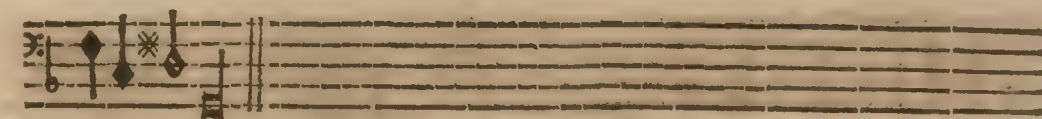
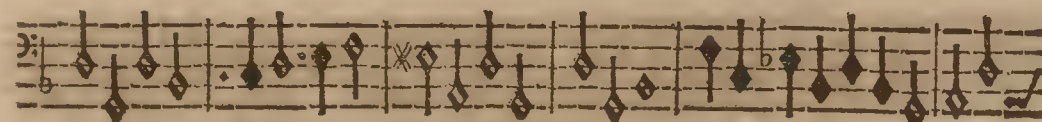
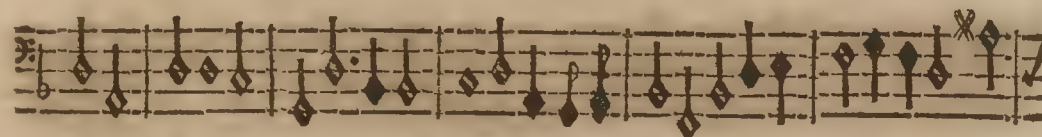
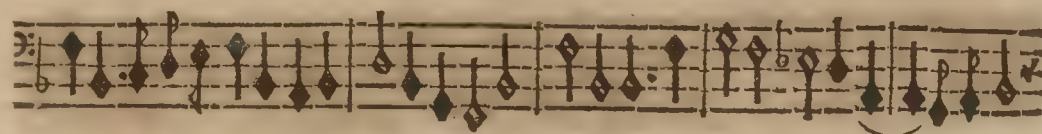


Tabsterget.



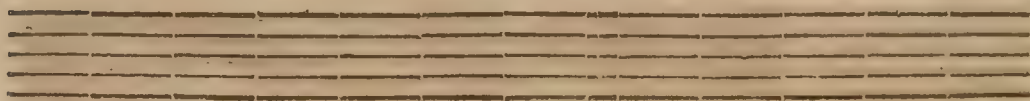
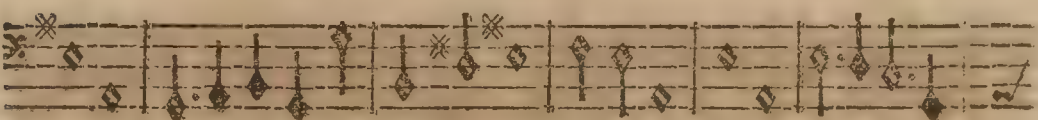
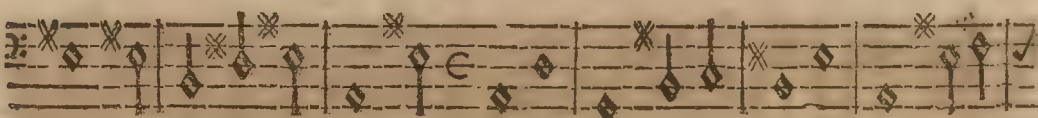
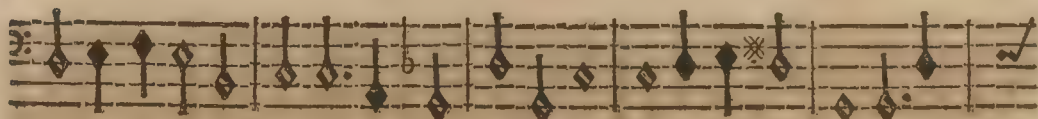


Estina.





V e v e r u m.



A Ngustia.

The first staff of music begins with a large, ornate initial 'A' in a decorative frame. To the right of the 'A' is the word 'Ngustia.' The musical notation is in a single system with a treble clef and a key signature of one flat (B-flat). The notes are diamond-shaped and connected by stems, with various accidentals (sharps, flats, and naturals) and a double bar line.

The second staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

The third staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

The fourth staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

The fifth staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

The sixth staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

The seventh staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

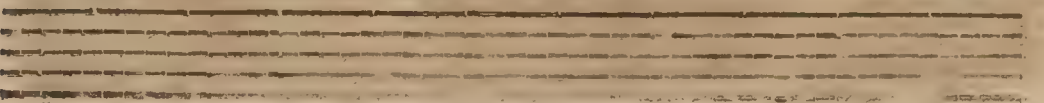
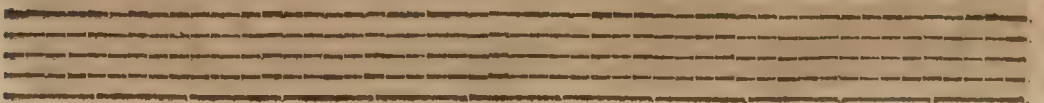
The eighth staff of music continues the piece, featuring diamond-shaped notes and stems on a five-line staff. It includes various accidentals and a double bar line.

Four empty musical staves at the bottom of the page, consisting of five lines each.

Bassus pro Organo. XXVI.



Omine ne in furore.

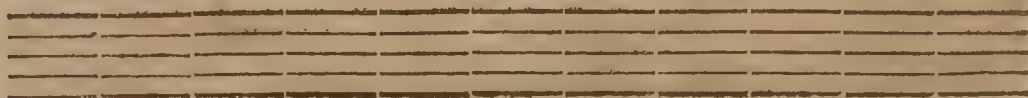
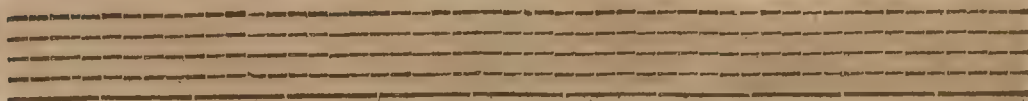




Xaltabo te Domine.

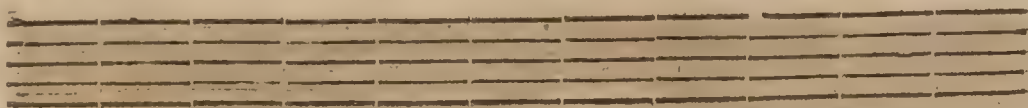
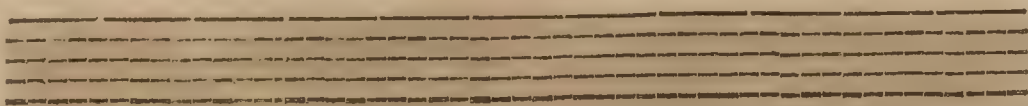


Antissima Maria.



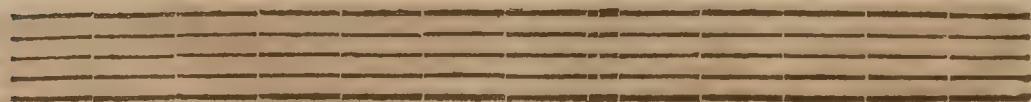
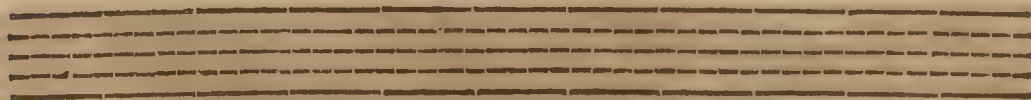
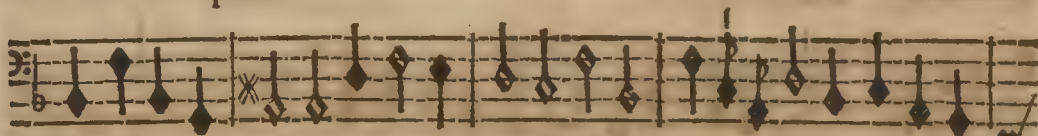
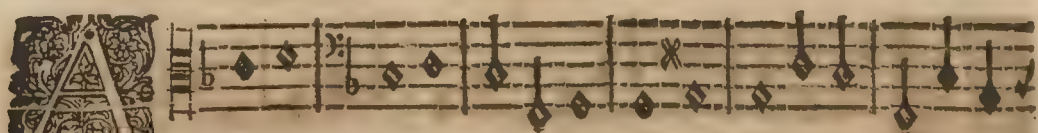


Erusalem.



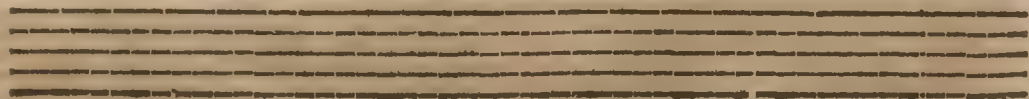
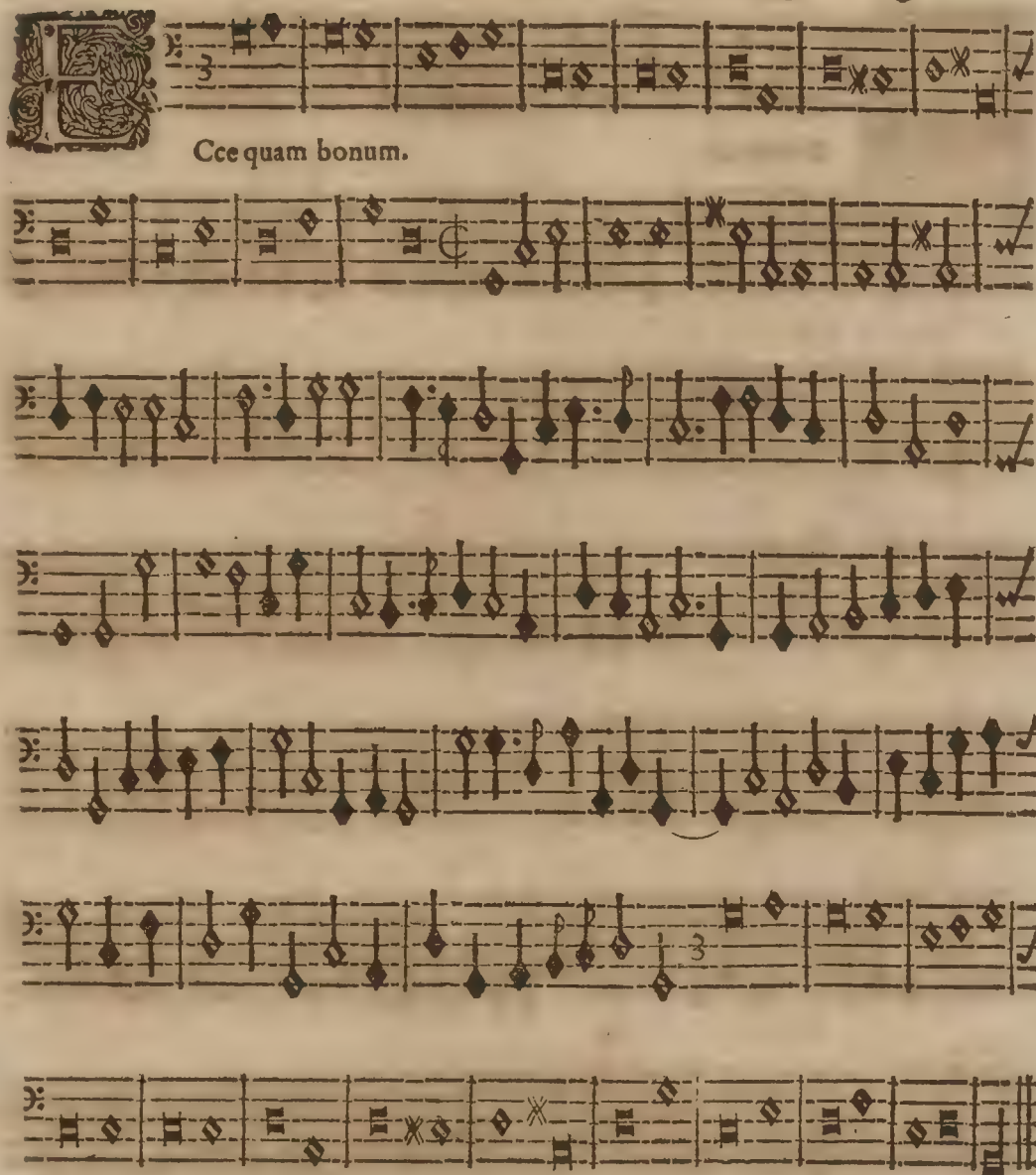


Pparuit.



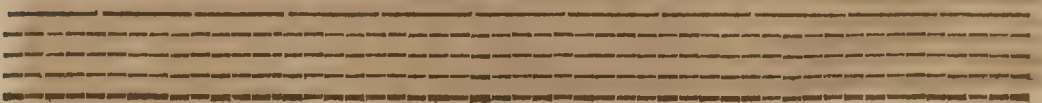
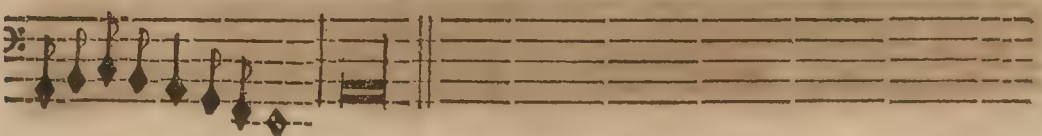
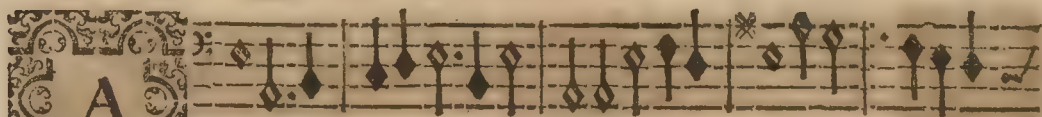


Cce quam bonum.





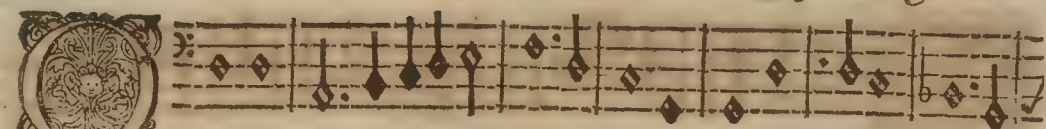
Gimus tibi.



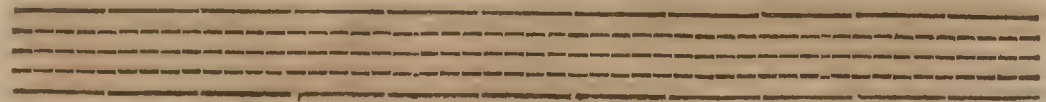
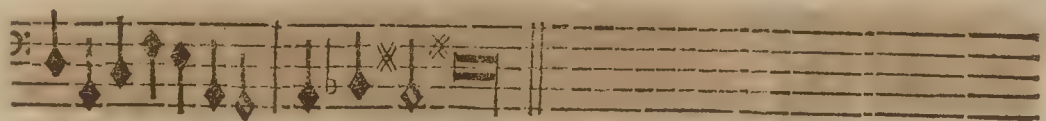
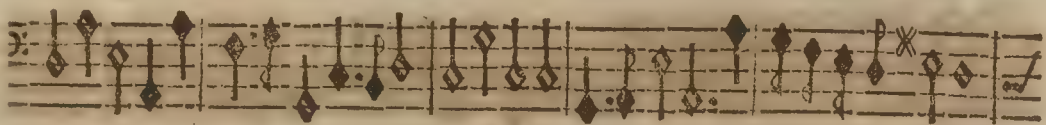
XXXIII. Bassus pro Organo.



Salutaris Hostia.



6 6 6 6 6 6

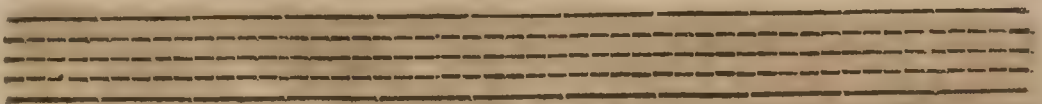
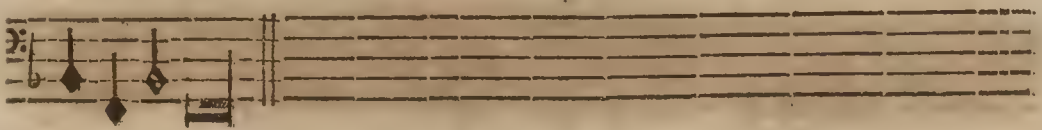
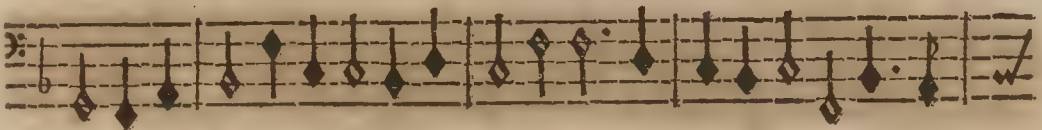
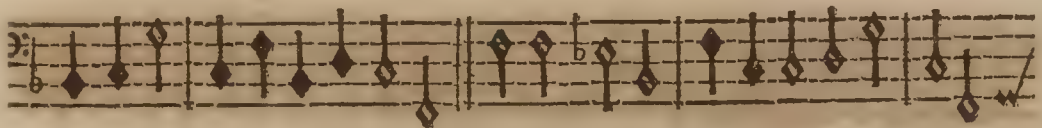
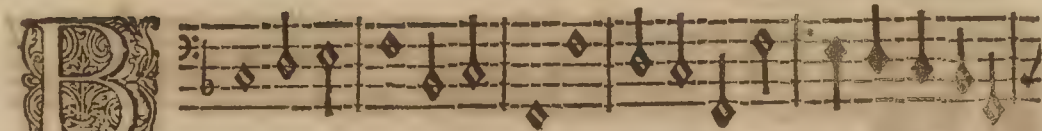




Iri Galilæi.

B

Eatus vir.



Bassus pro Organo

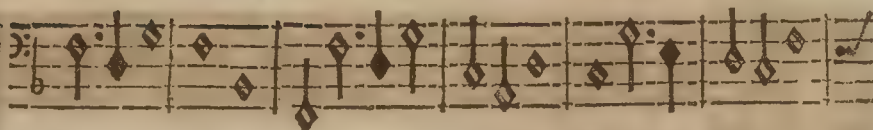
XXXVI.

I Am non dicam.

XXXVII. Bassus pro Organo.

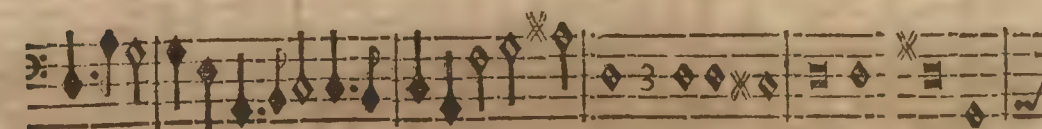


Egnum mundi.





Antare Domino.

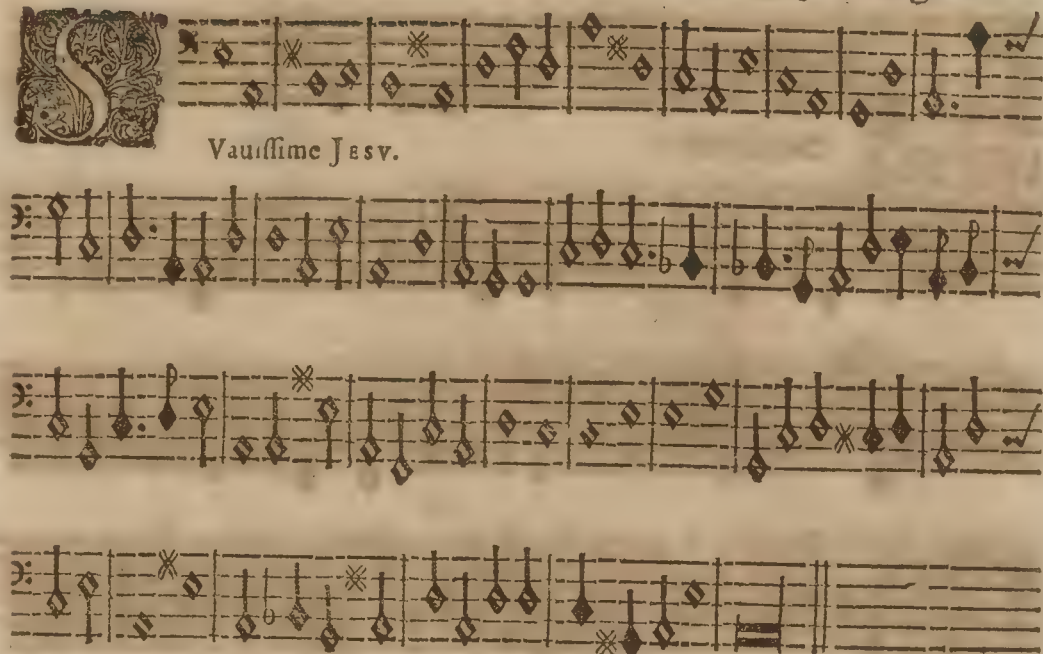


XXXIX.

Bassus pro Organo.



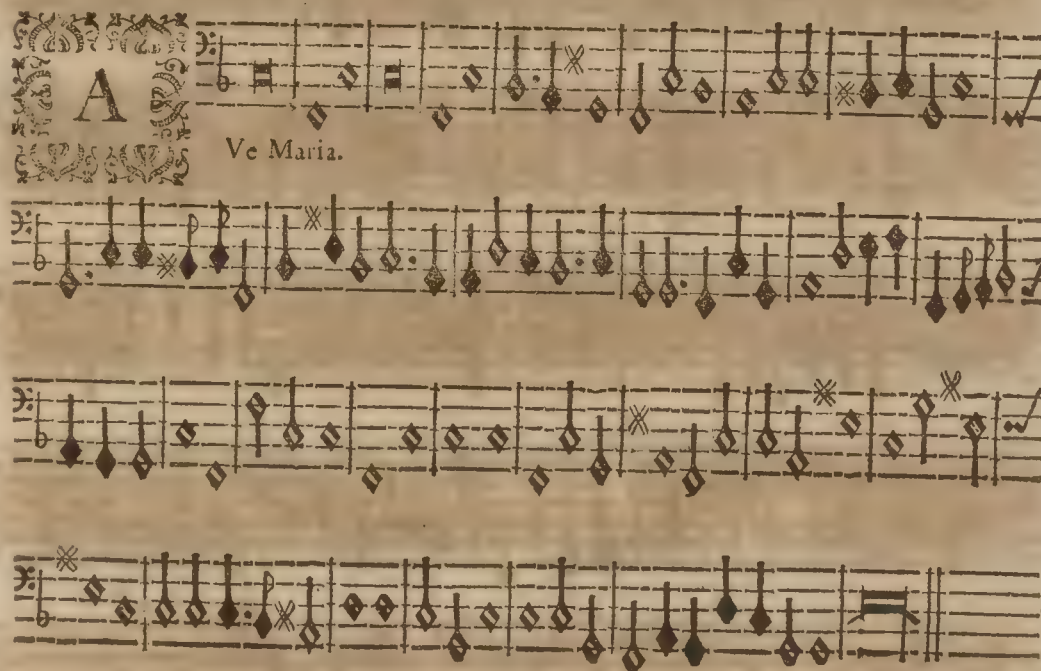
Vauissime Jesu.



XL.



Ve Maria.

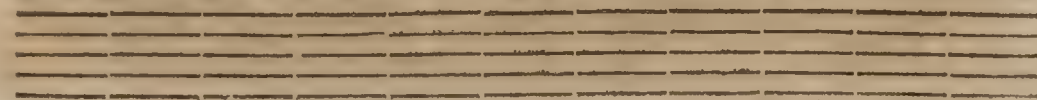
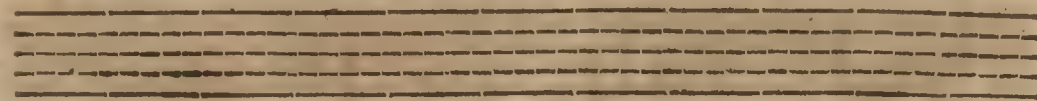
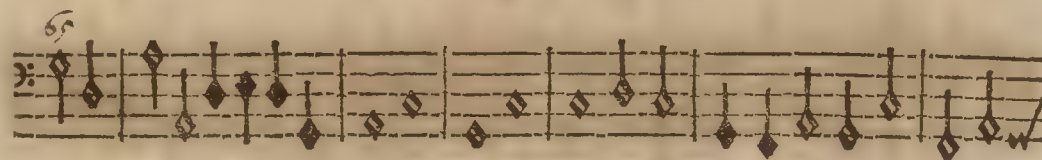
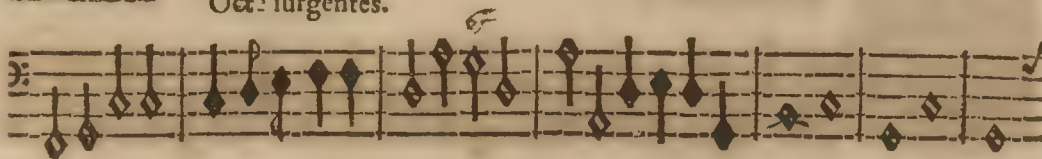




Omine quid.



O & : surgentes.



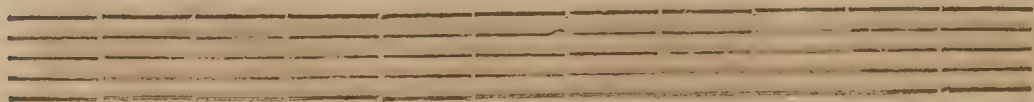
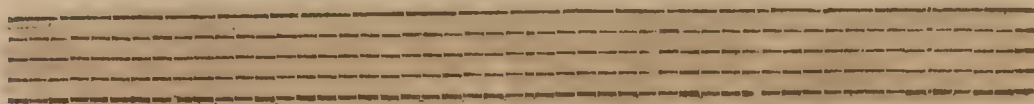
Bassus pro Organo.

XLIII.



Vdi Domine.

Seven staves of musical notation for Bassus pro Organo. The notation consists of diamond-shaped notes with stems, placed on a five-line staff. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the melody. The seventh staff ends with a double bar line, followed by two empty staves.



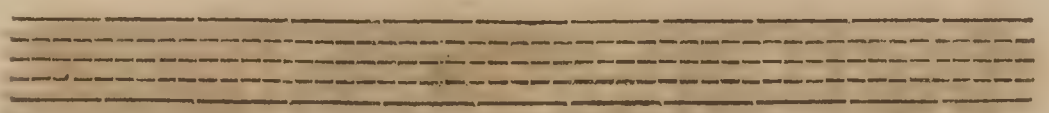
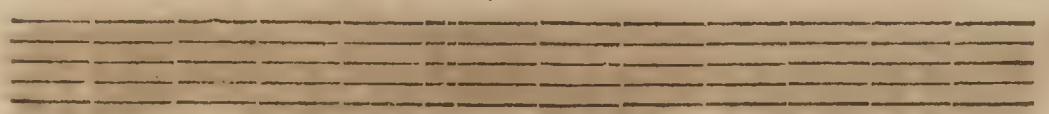
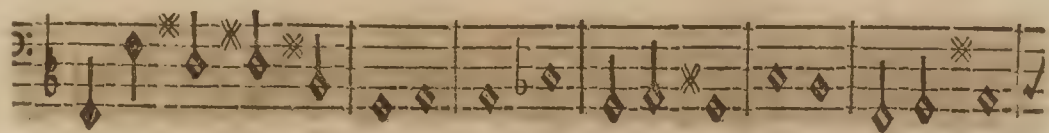
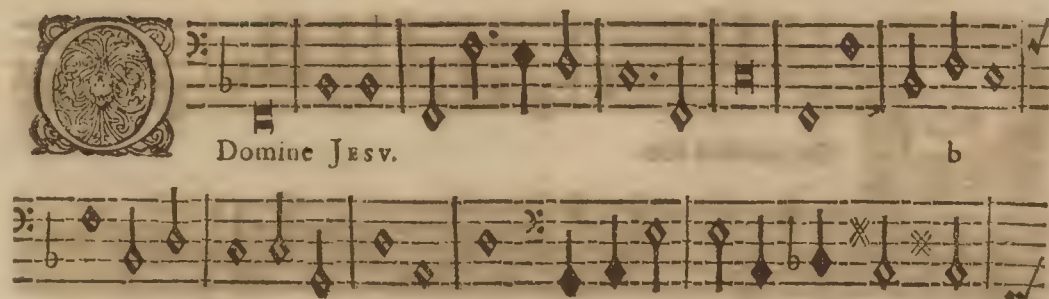
XLIV.

Bassus pro Organo.



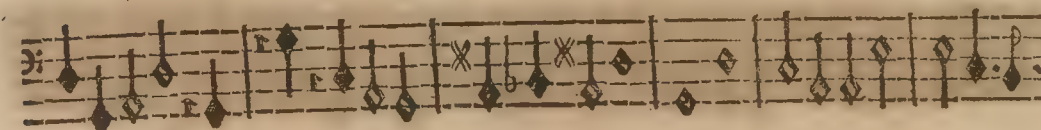
Domine Jesu.

b





Oenantibus illis.



Bassus pro Organo. XLVI.

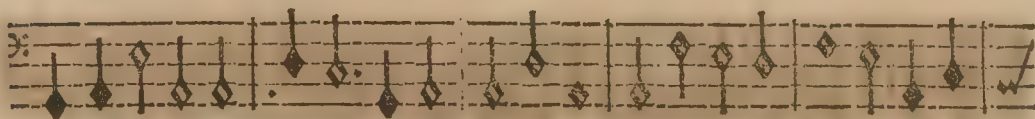
Christus resurgens.

Bassus pro Organo.

XLVII.



Alue Regina.

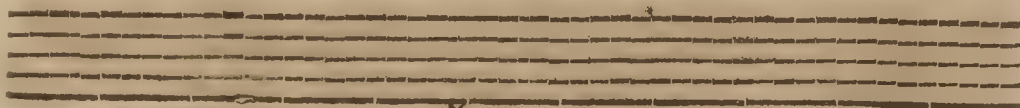


XLVIII.

Bassus pro Organo.

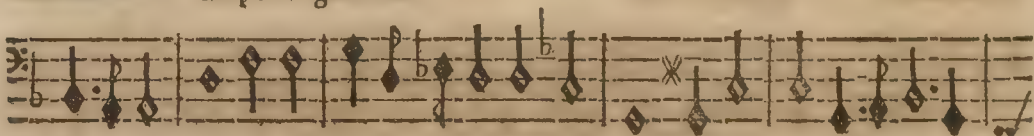


Ixit Angelus.





Stupor & gaulium.



L.

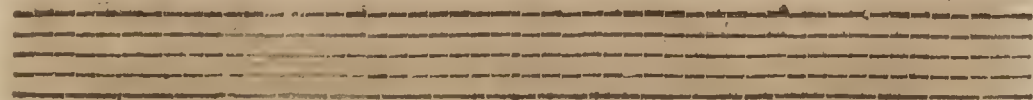
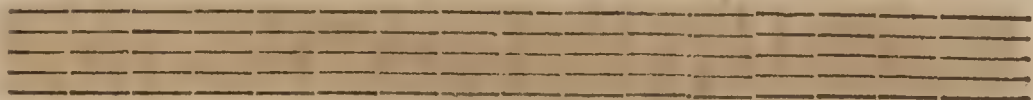
Bassus pro Organo.

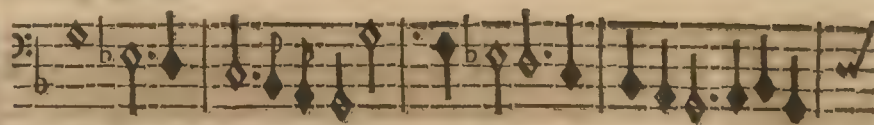


Gloriosa Domina.

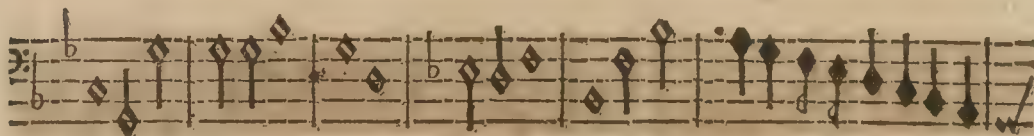


Alleluia.





Pretiosum & admirandum.





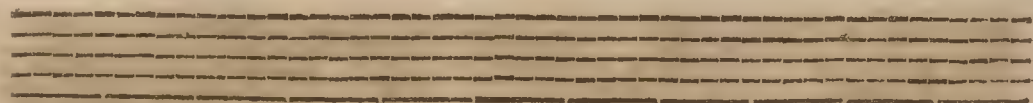
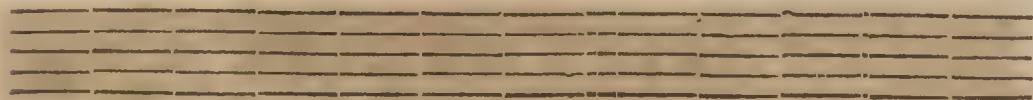
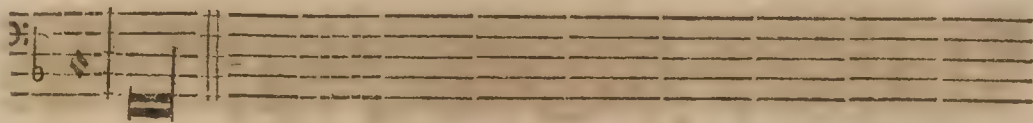
Confitebor tibi.



Rdens est.

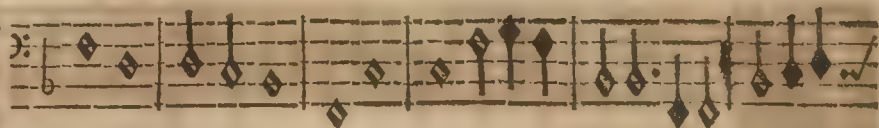


Xurgat Deus.

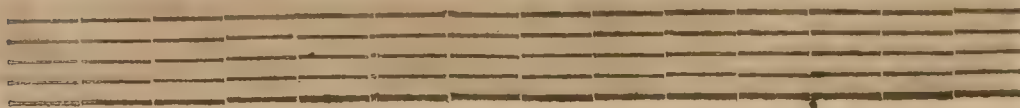
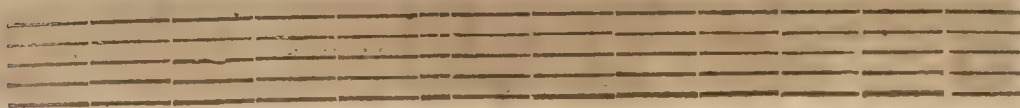


Bassus pro Organo.

L V.

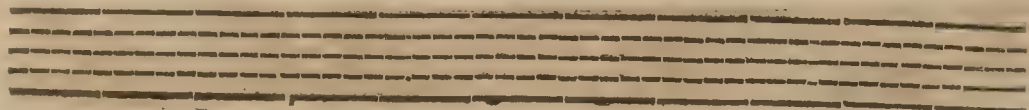
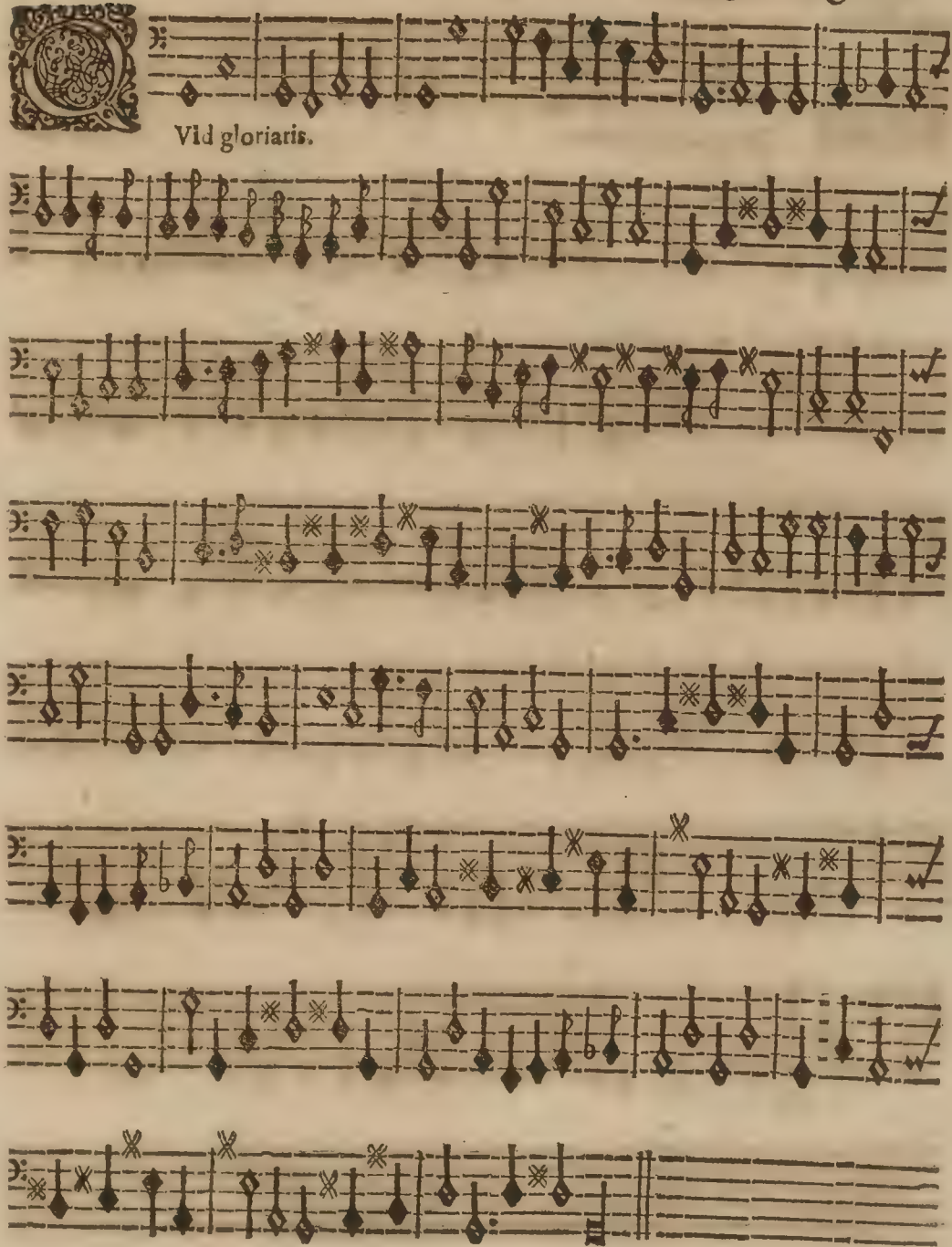


Æc est Virgo.



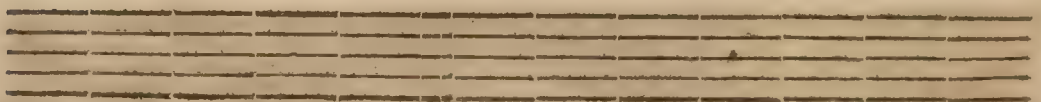
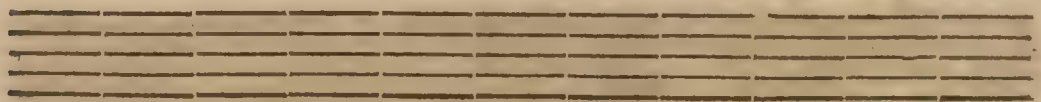


Vid gloriatis.



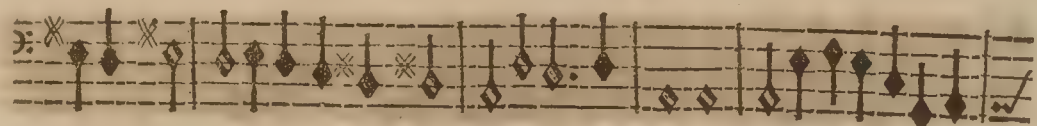


Odie Christus natus.



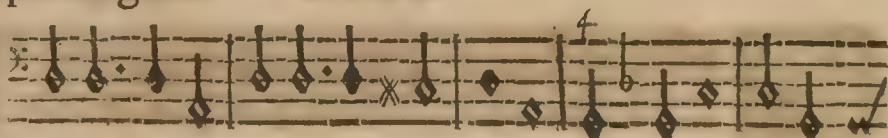


Erelinquat.

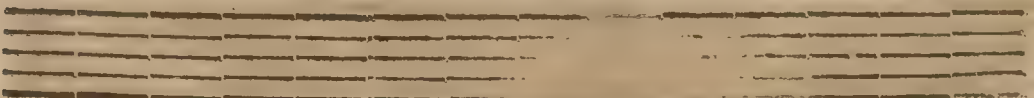
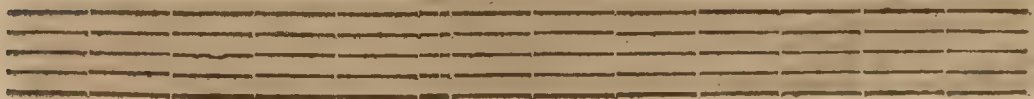
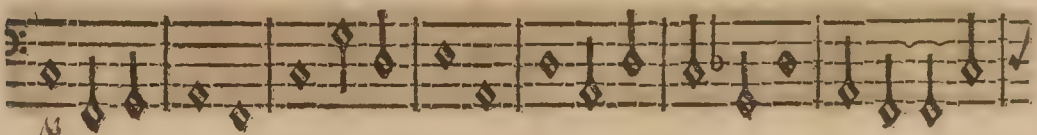
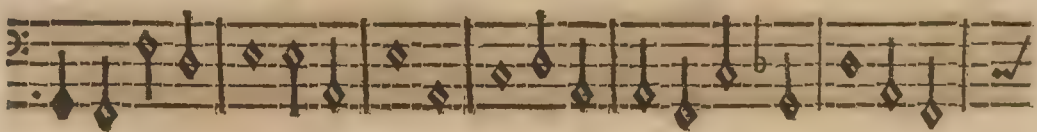


Bassus pro Organo.

LIX.

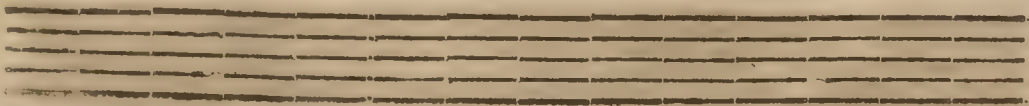
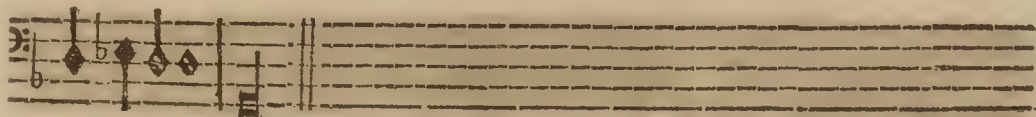
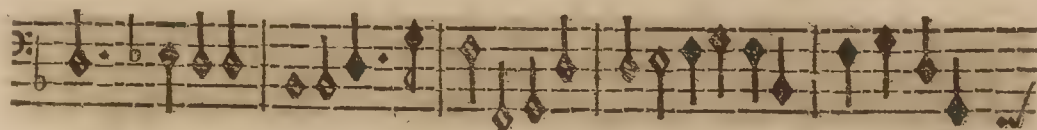
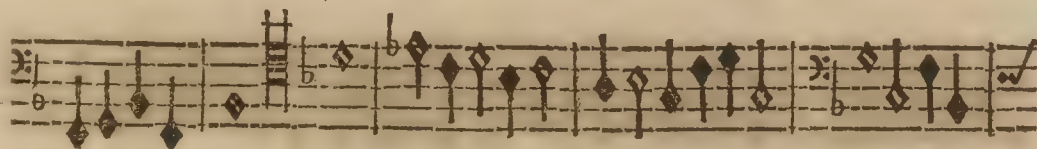


Onfiteor De o.





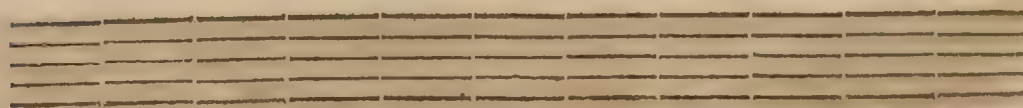
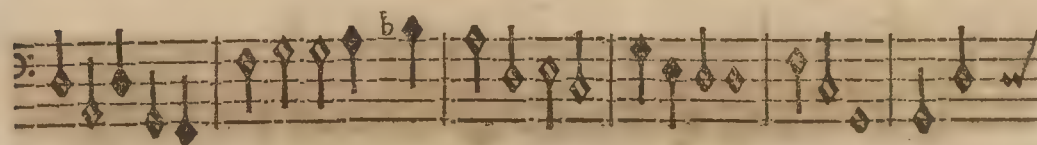
Nclina Domine.



Bassus pro Organo. LXI



Alue Jesu.

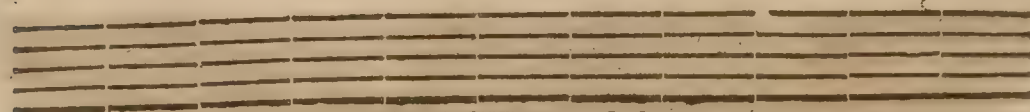
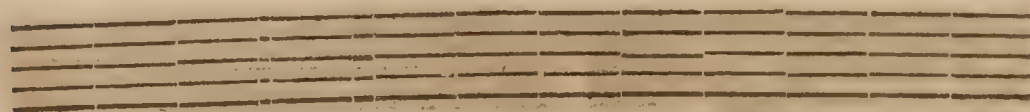
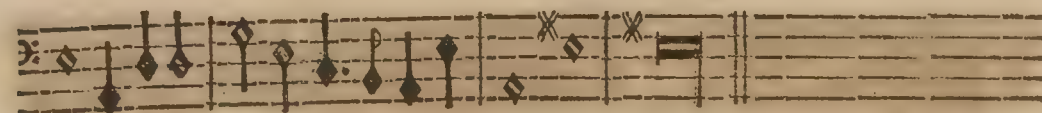
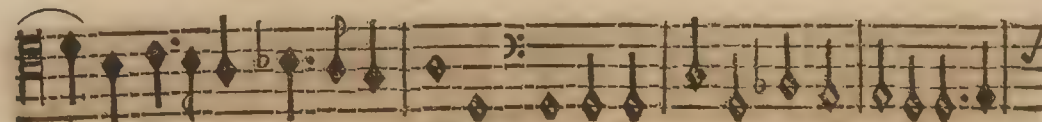
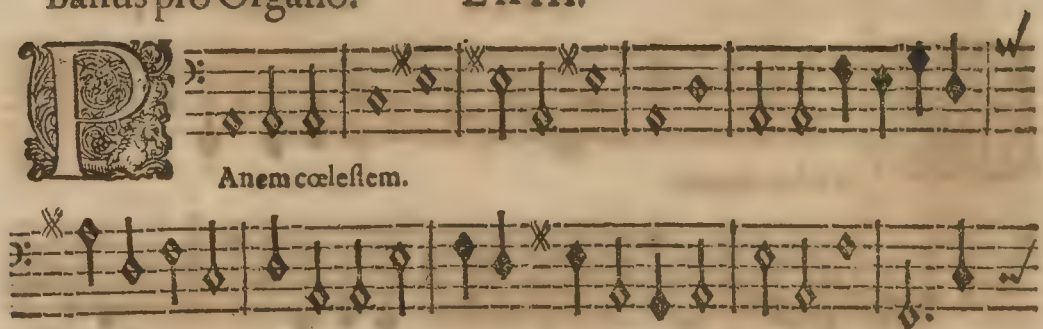




Goflos campi.



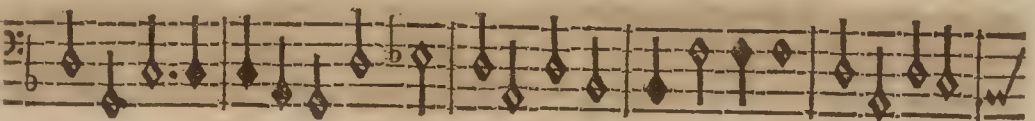


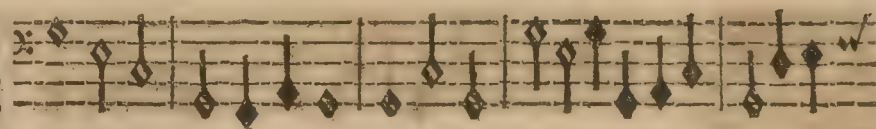
Anem coelestem.



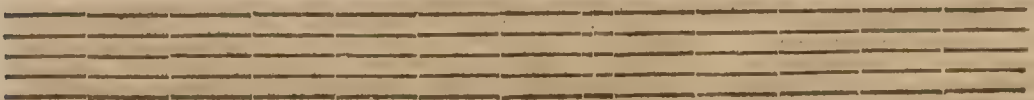
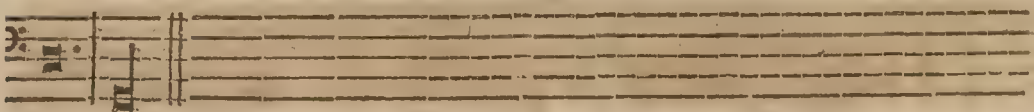
Bassus pro Organo. LXIV.

A D te leuaui.



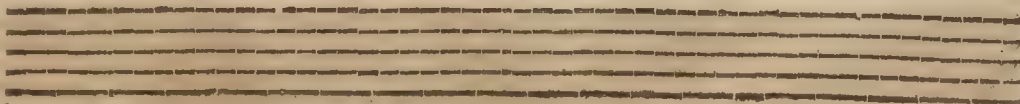
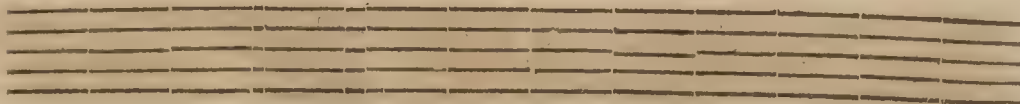


Vge ferue bone.



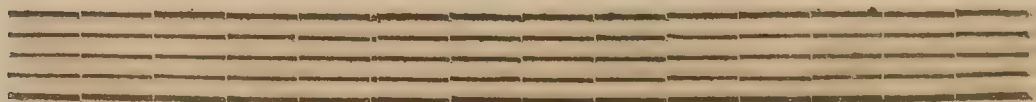
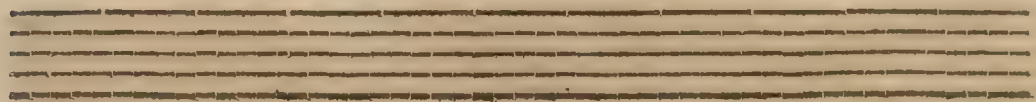
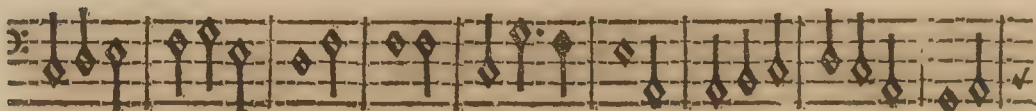
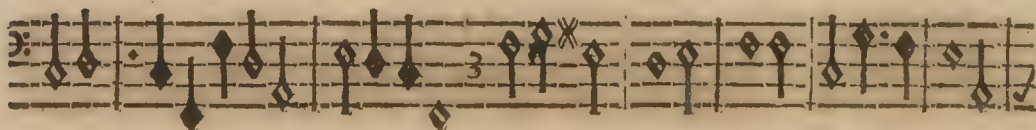
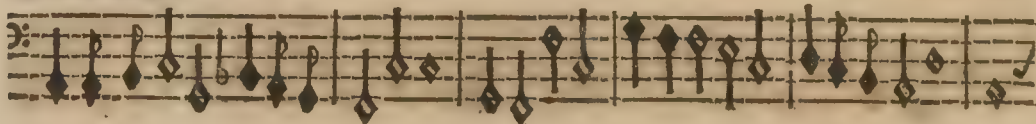
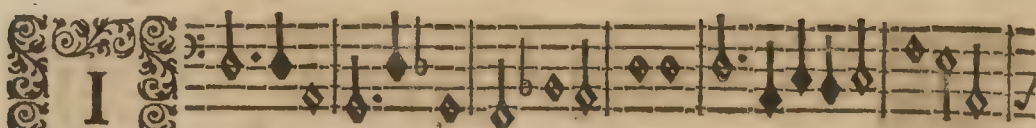


Ransfige decussi.

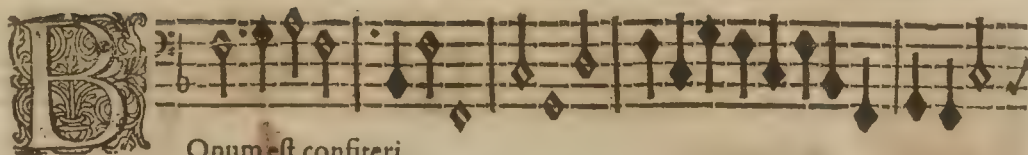




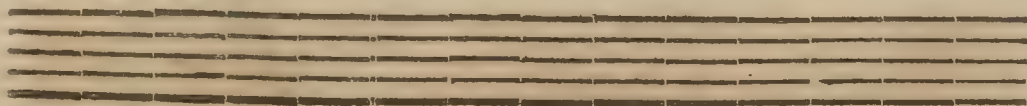
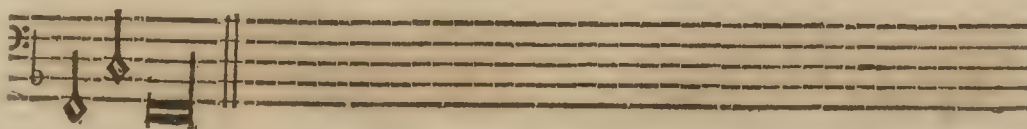
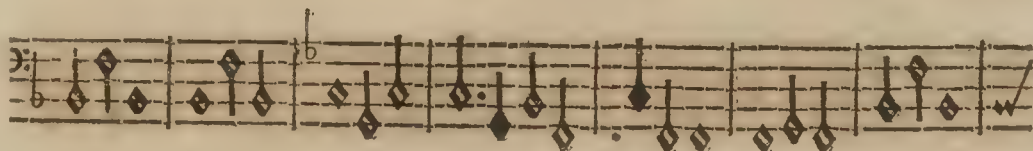
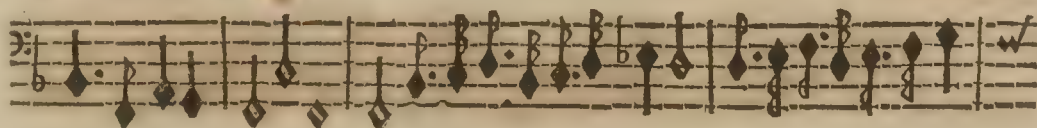
Sti sunt Viri.



LXVIII. Bassus pro Organo.



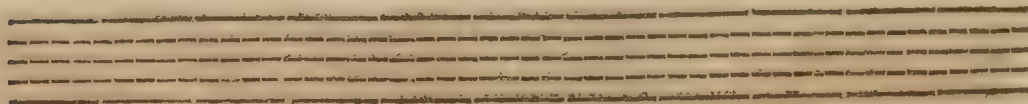
Onum est confiteri.





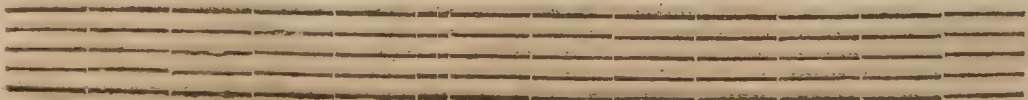
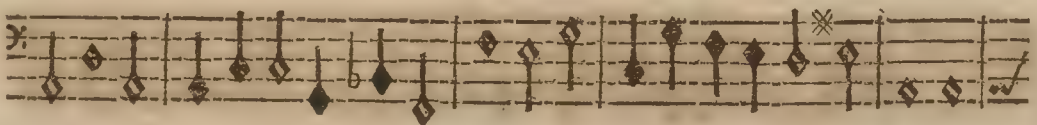
Go sum panis.

The musical score consists of eight staves. The first staff begins with a large, ornate initial 'E' and the text 'Go sum panis.' The notation is a form of early keyboard or organ tablature, using diamond-shaped notes on a five-line staff. The notes are connected by stems and beams, indicating rhythm and pitch. The eighth staff concludes with a double bar line and a repeat sign.



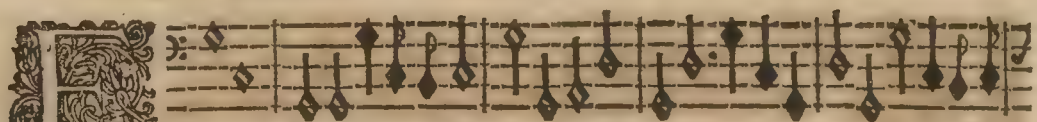


Quam metuendus.





Go quasi.



LXXII.

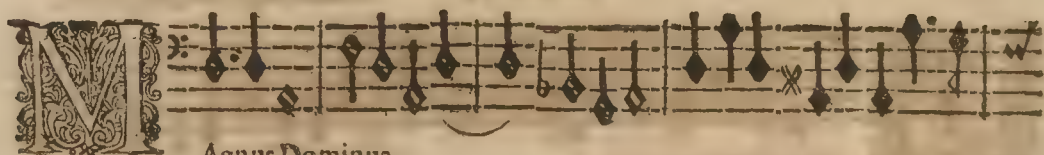
Bassus pro Organo.



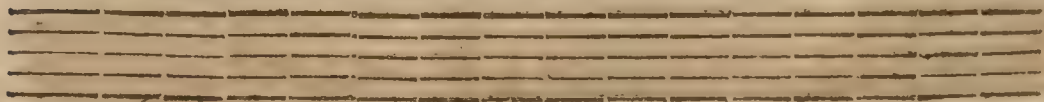
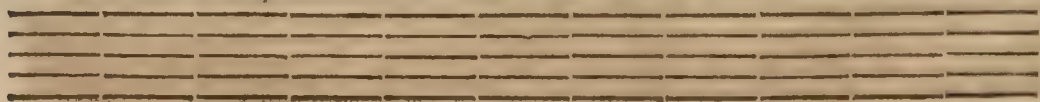
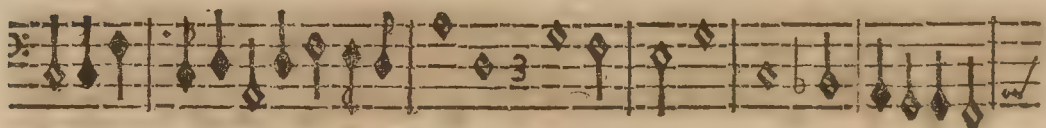
E su decus.



Bassus pro Organo. LXXIII.



Agnus Dominus.



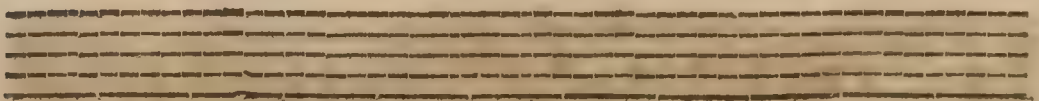
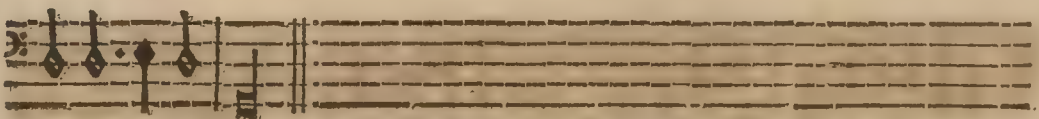
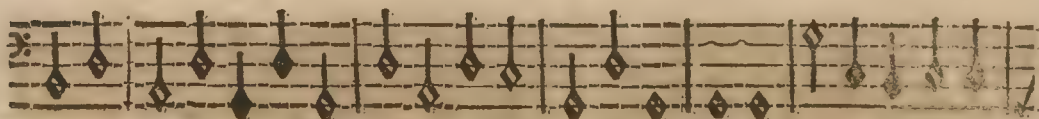
LXXIV. Bassus pro Organo.



Enedicam Dominum.

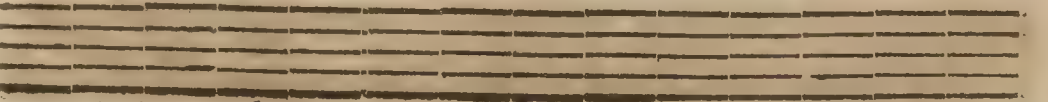


Virum mirabilem.



B

Eati qui habitant.



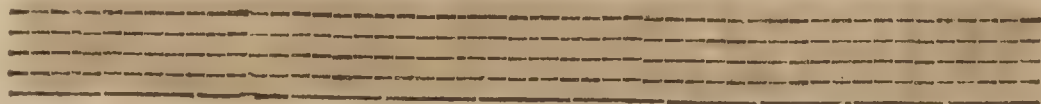
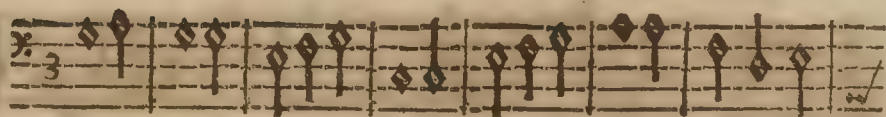
Bassus pro Organo. LXXVII.

Vbilate Deo.

LXXVIII. Bassus pro Organo.

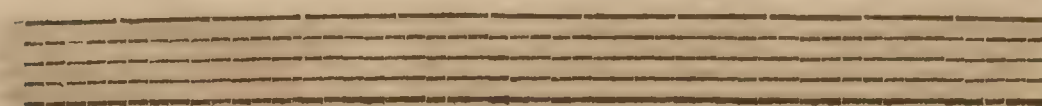
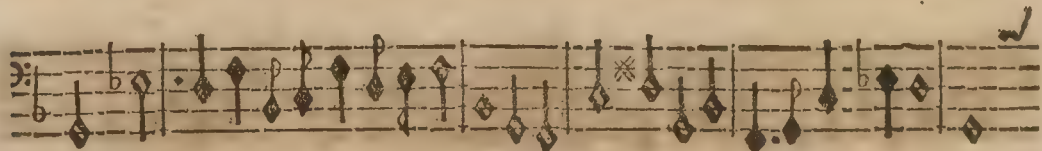


Quam pulchra.



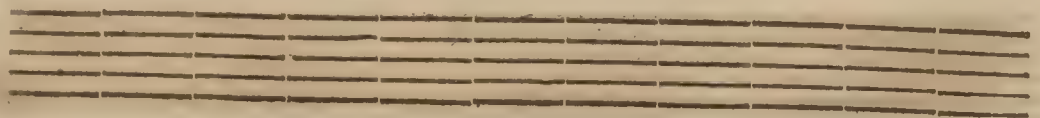
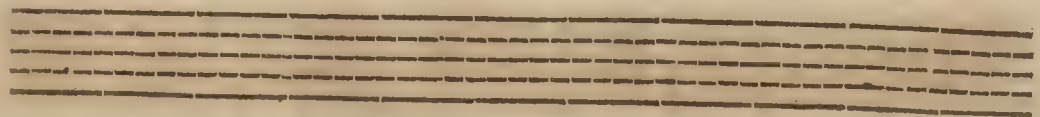
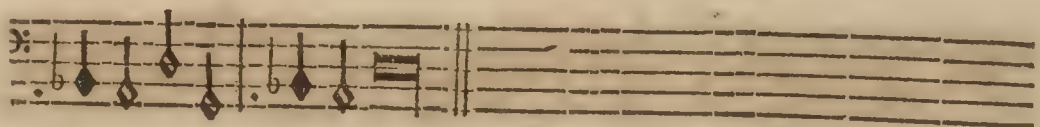
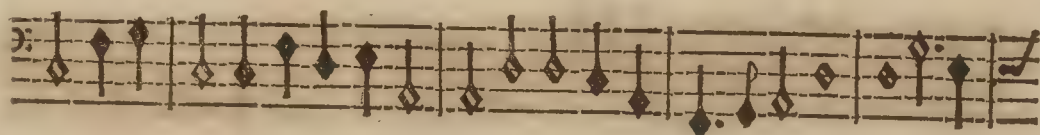
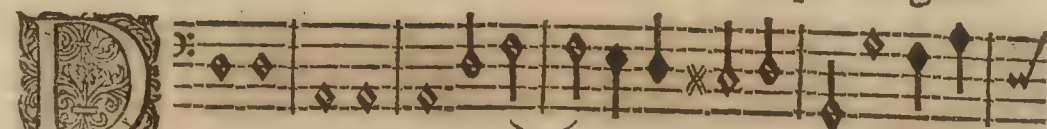


Xulrate DEO.





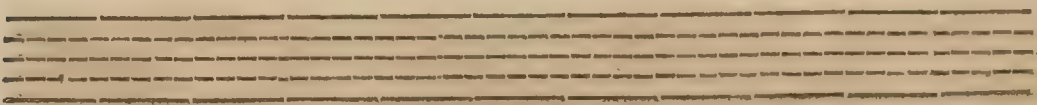
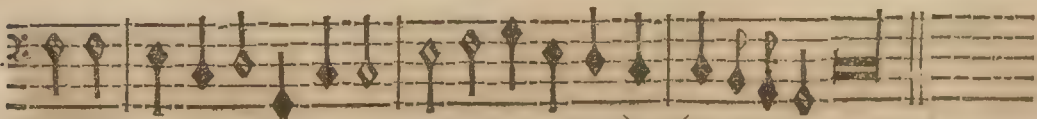
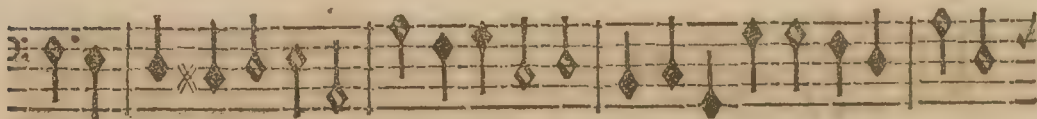
Icmihi ô bone Jesu.



Banūs pro Organo. LXXXI.

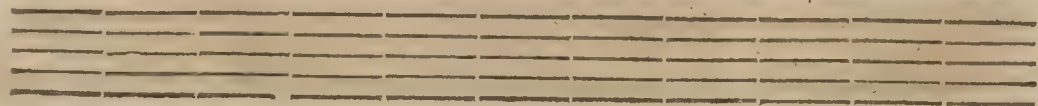


Audebunt labia mea.





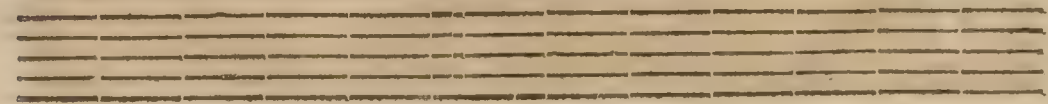
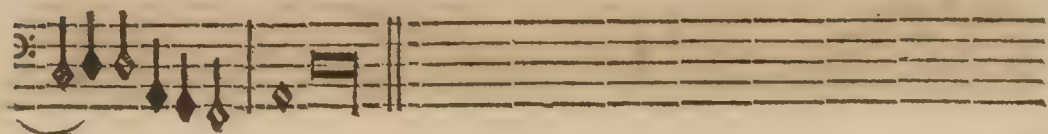
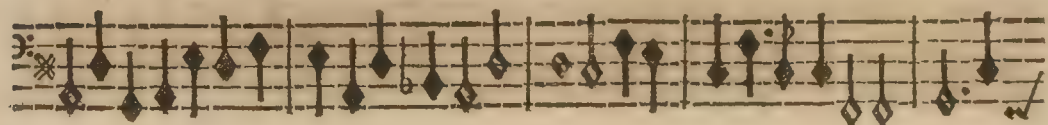
Enedixisti Domine.



Bassus pro Organo. LXXXIII.



D te leuau.



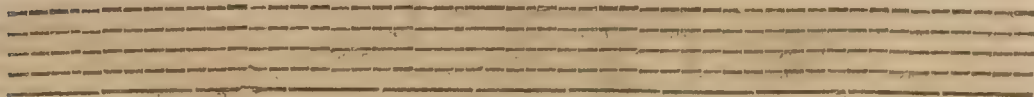
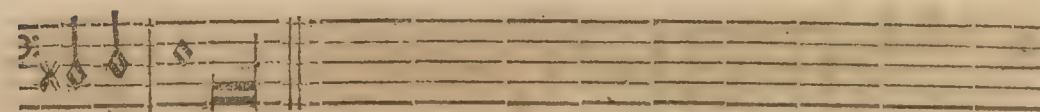
LXXXIV. Bassus pro Organo.



Maria Domina nostra.



E profundis.



LXXXVI. Bassus pro Organo.

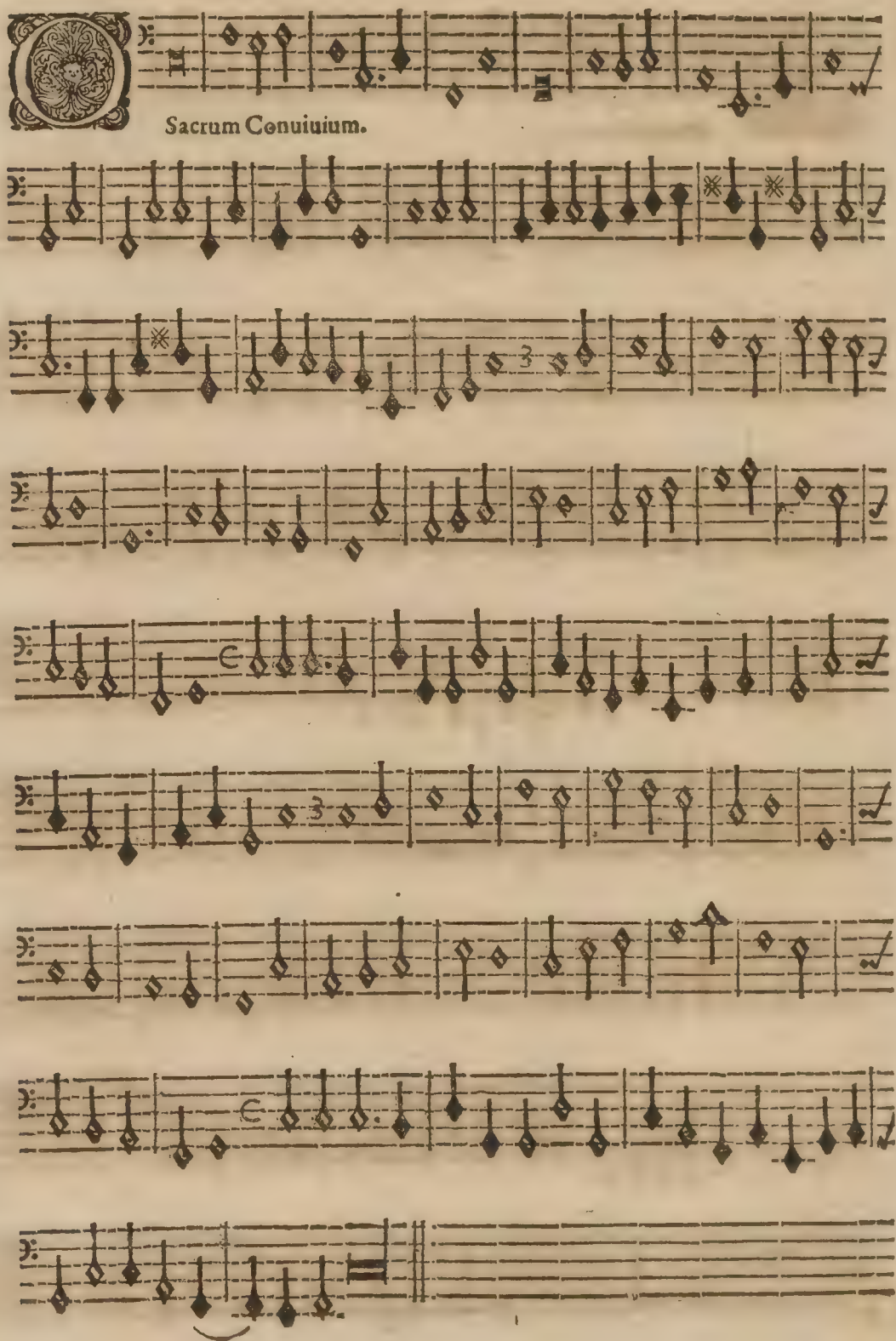


Amentabatur.

Bassus pro Organo LXXXVII.



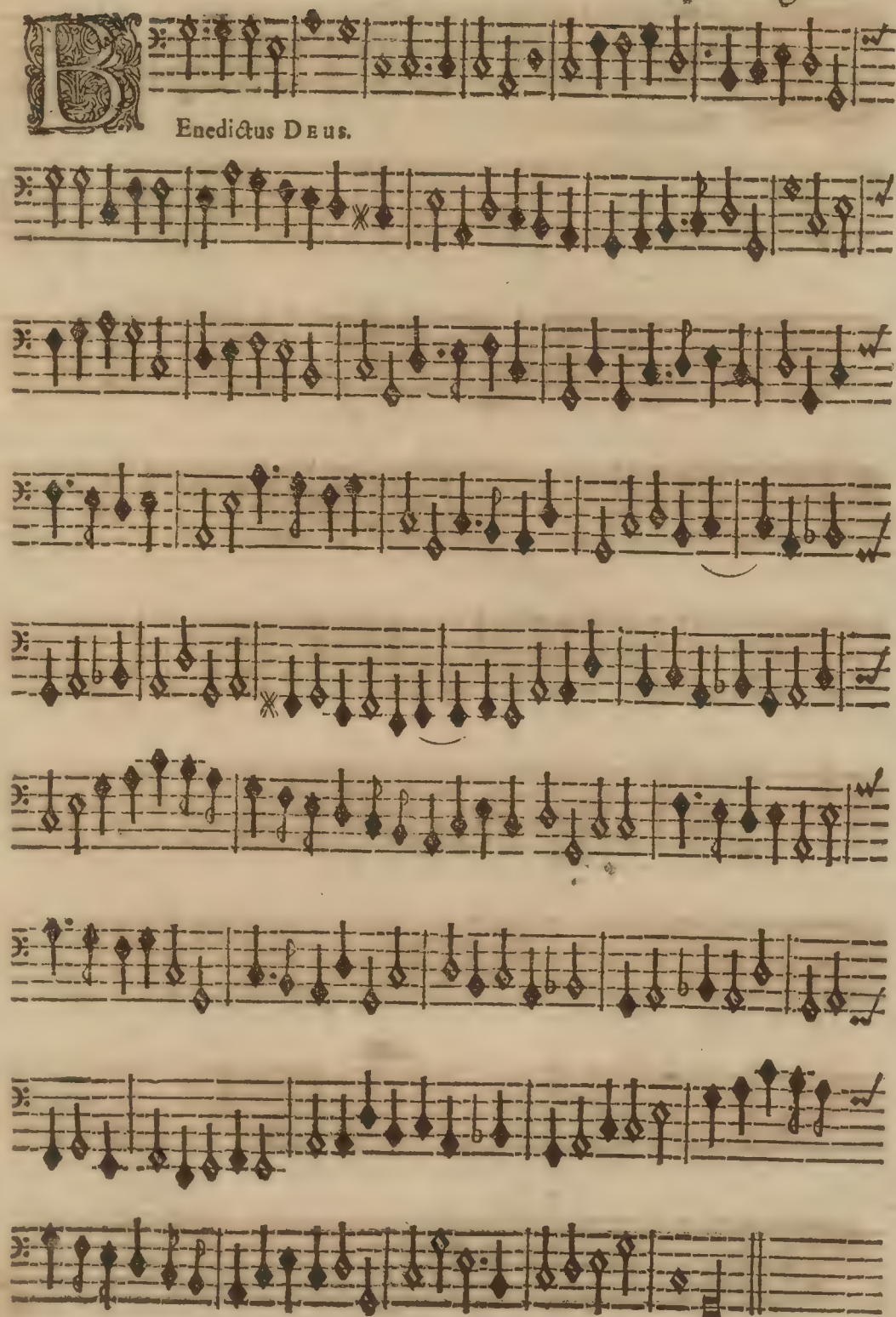
Sacrum Conuiuium.



LXXXVIII Bassus pro Organo.



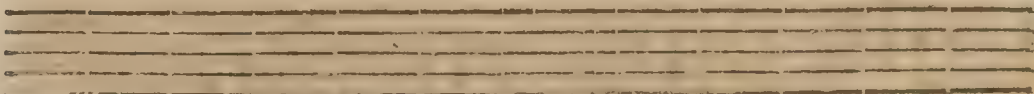
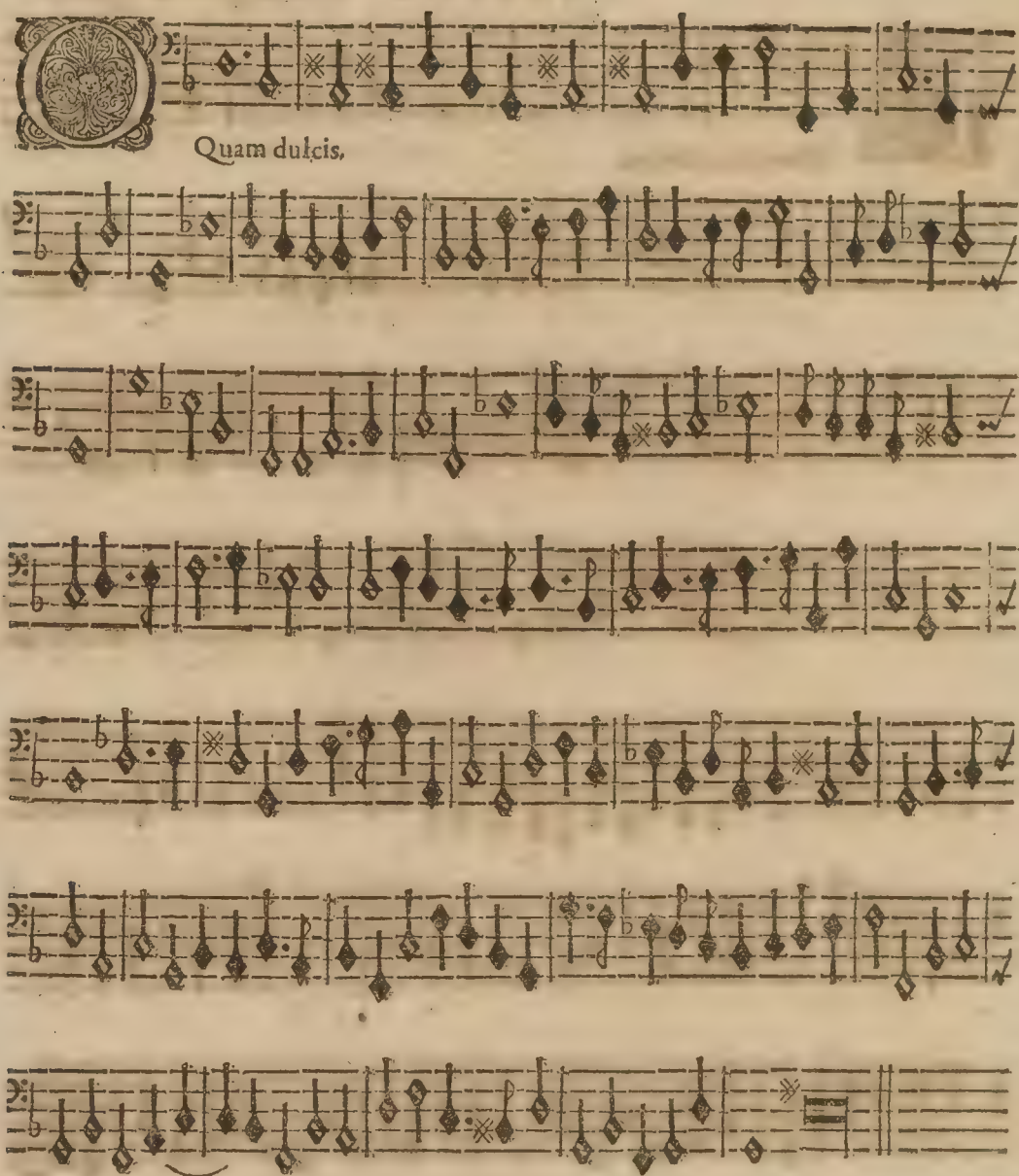
Benedictus DEUS.



Bassus pro Organo. LXXXIX.

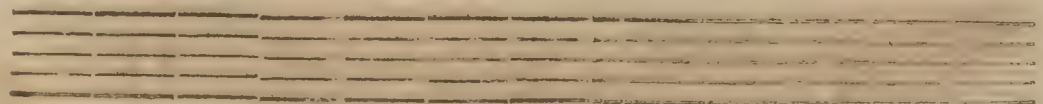
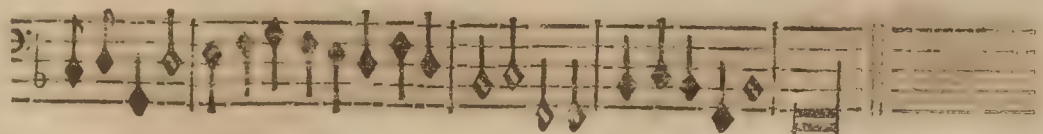
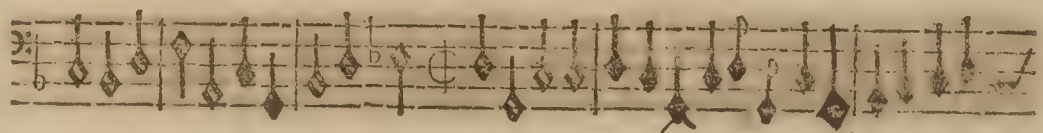
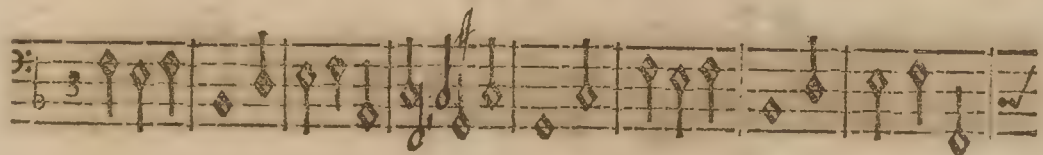
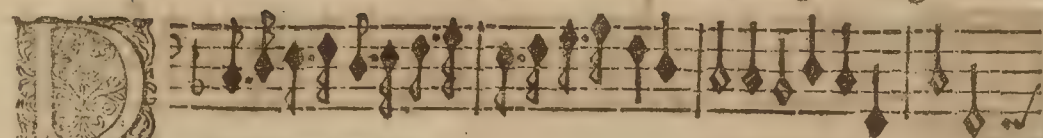


Quam dulcis,



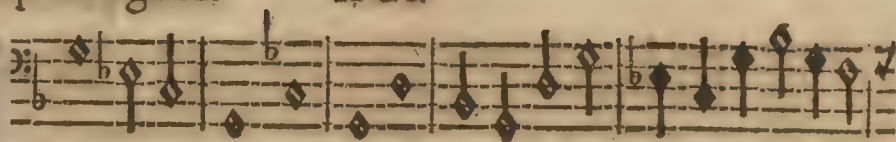


Ecantabat populus.

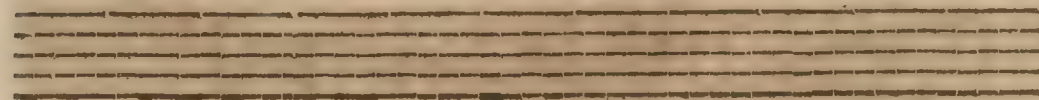


Bassus pro Organo.

XCI.



Onforta me.





Eata DEI genetrix.



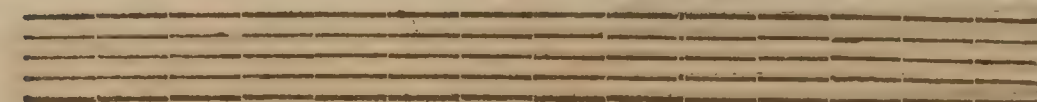
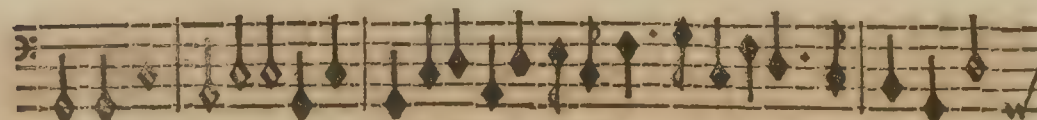
Cce triumphator.

XCIV.

Bassus pro Organo

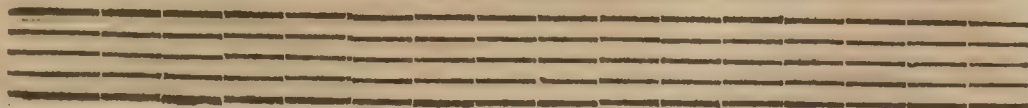
I

N dedicatione.





Oce mea.

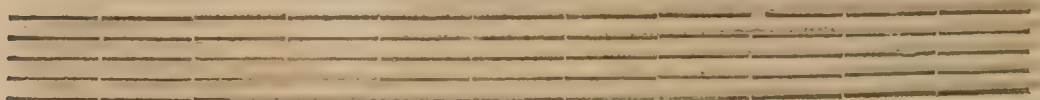
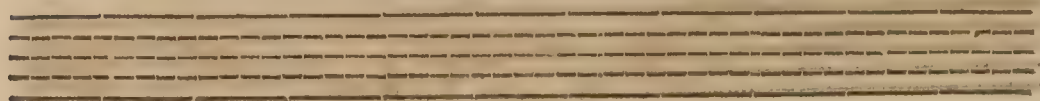


Bassus pro Organo.

XCVII.



Nexcelso.



XCVIII.

Bassus pro Organo.



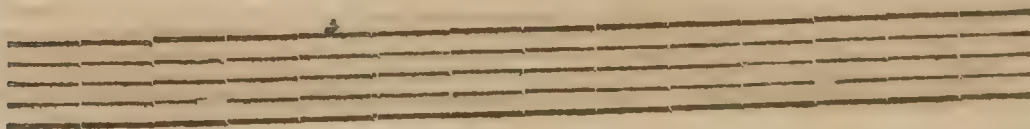
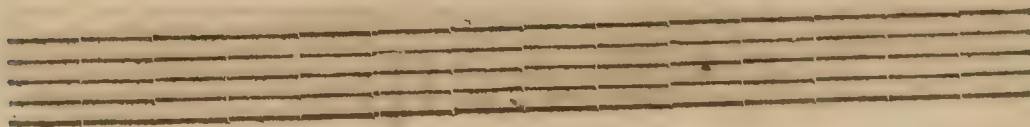
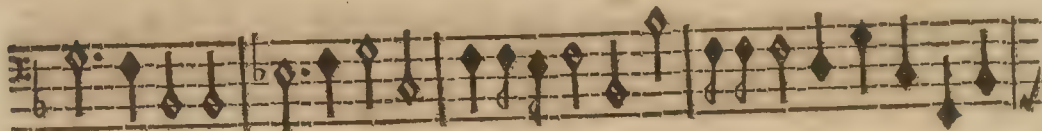
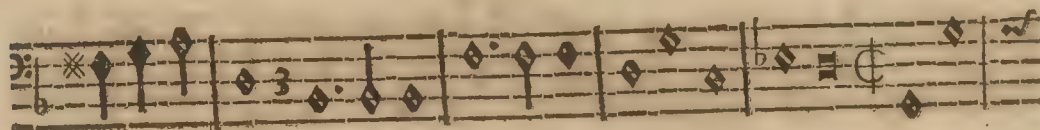
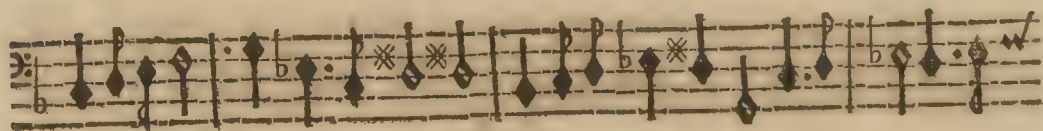
Ve dulcissima.

Bassus pro Organo.

XCIX.



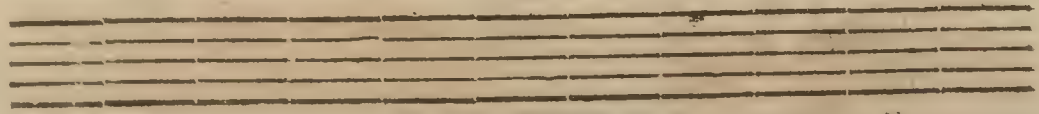
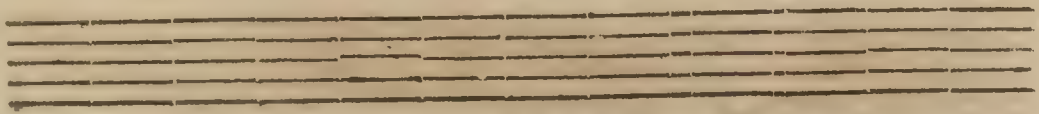
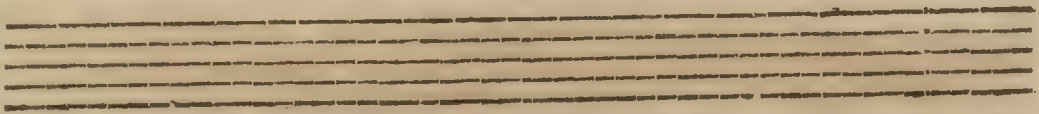
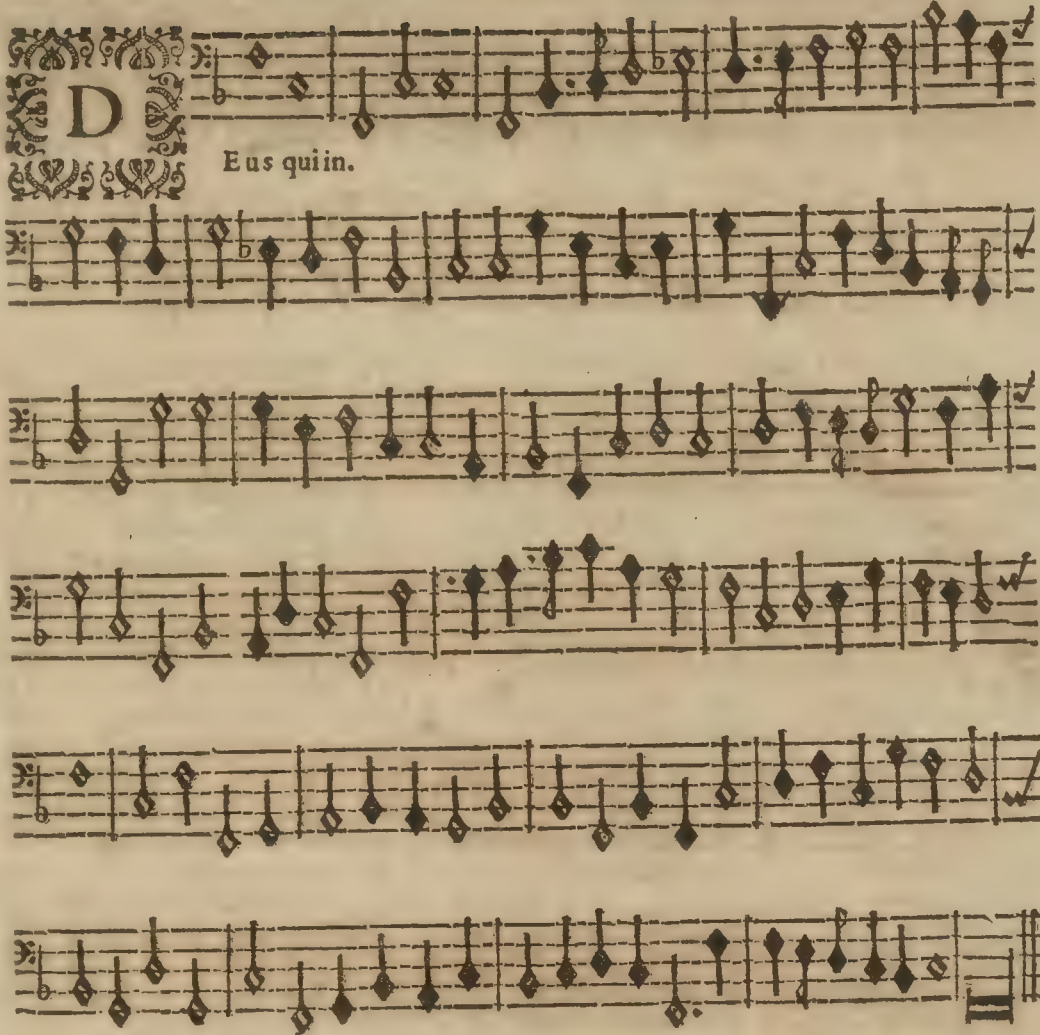
Jesu dulcis.



C. Bassus pro Organo.



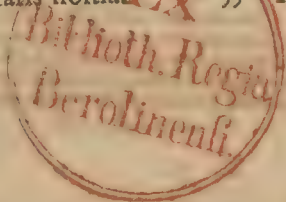
Eus quin.

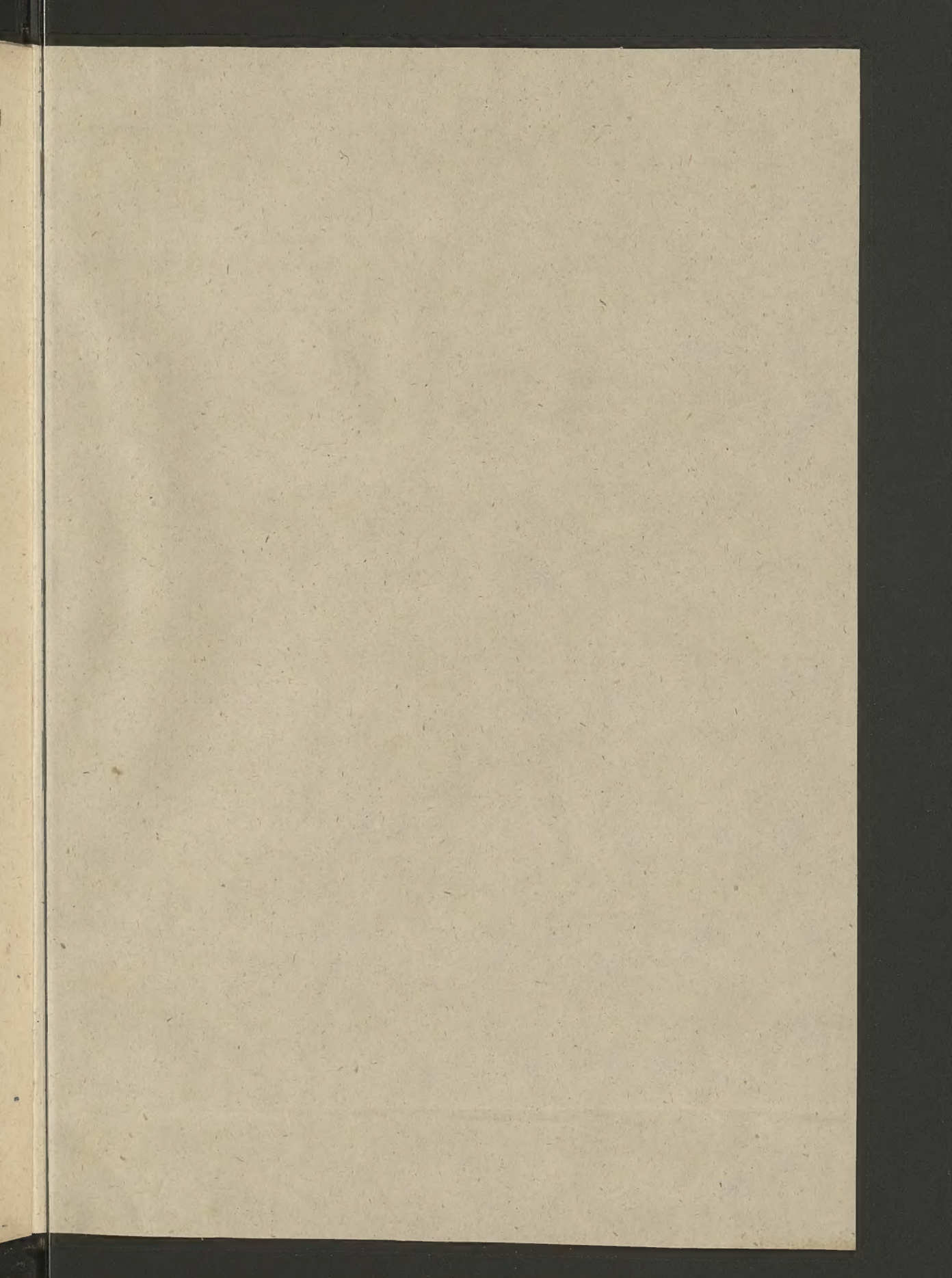


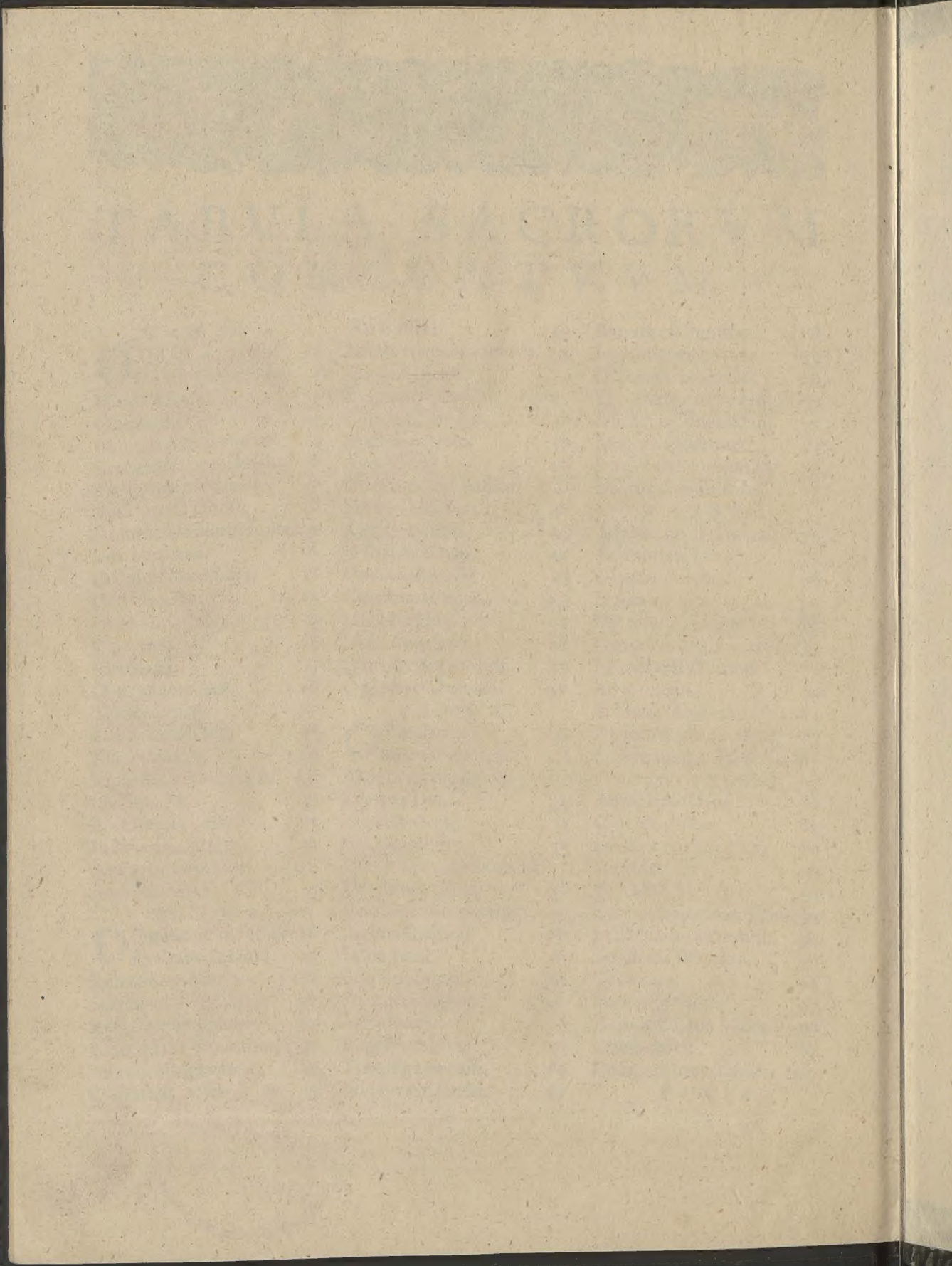


TABVLA SACRORVM CONCENTVVM.

CANTVS.		Viri Galilæi.	
O Quam suavis est Domine labia mea.	1	Beatus vir, qui inuentus.	34
Exaudi Domine.	2	Iam non dicam.	35
O altitudo.	3	Regnum mundi.	36
Omnipotens sempiter.	4	Cantate Domino.	37
Innoceates pro Christo.	5	Suauiissime Iesu.	38
Stellæ, quam viderant.	6	Aue, Maria.	39
Veni sponsa Christi.	7	Domine quid multipl.	40
Domine Dominus noster.	8	Nocte surgentes.	41
Lux perpetua.	9	Audi Domine.	42
O dulcissima Maria.	10	O Domine Iesu.	43
Cantabo Domino.	11	Cœnantibus illis.	44
Dulcissime Iesu.	12	Christus resurgens.	45
Caro mea.	13	Salve Regina.	46
Viri sancti.	14	Dixit Angelus.	47
Quemadmodum.	15	O stupor & gaudium.	48
Tradent enim.	16	O gloriosa Domina.	49
O dulcissime Iesu.	17	T E N O R.	
Aue Francisce.	18	O Præciosum.	50
Sancta, & immaculata.	19	Confitebor tibi.	51
Iste sanctus.	20	Ardens est cor meum.	52
Et absterget Deus.	21	Exurgat Deus.	53
Festina quæsumus.	22	Hæc est virgo.	54
Aue verum corpus.	23	Quid gloriaris.	55
Angustia mihi.	24	Hodie Christus natus est.	56
A L T V S.		Derelinquat impius.	57
D omine ne in furore.	25	Confiteor Deo omnip.	58
Exaltabo te Dom.	26	Inclina Domine.	59
Sanctissima Maria.	27	Salve Iesu.	60
Ierusalem plantabis.	28	Ego flos campi.	61
Apparuit benignitas.	29	Panem cœlestem.	62
Ecce, quam bonum.	30	Ad te leuaui.	63
Agimus tibi gratias.	31	Euge serue bone.	64
O salutaris hostia.	32	Transfige decussi.	65
Ex Isti sunt viri sancti.	33	Isti sunt viri sancti.	66
			67
		Bonum est confiteri.	68
		Ego sum panis vitæ.	69
		O quam metuendus.	70
		Ego quasi terre binthus.	71
		Iesu decus Angelicum.	72
		Magnus Dominus.	73
		Benedicam Dominum.	74
		O virum mirabilem.	75
		B A S S V S.	
		B eat, qui habitant.	76
		Iubilare Deo.	77
		O quam pulchra.	78
		Exultate Deo.	79
		Dic mihi o bone Iesu.	80
		Gaudebunt labia mea.	81
		Benedixisti Domine.	82
		Ad te leuaui.	83
		O Maria Domina nostra.	84
		De profundis clamaui.	85
		Lamentabatur Iacob.	86
		O sacrum conuiuium.	87
		Benedictus Deus.	88
		O quam dulcis.	89
		Decantabat populus.	90
		Conforta me.	91
		Beata Dei genetrix.	92
		Ecce triumphator. Echo.	93
		In dedicatione templi.	94
		Sancti tui Domine.	95
		Voce mea.	96
		In excelso throno.	97
		Aue dulcissima Maria.	98
		O Iesu dulcis.	99
		Deus, qui in ecclesiam.	100
		F I N I S.	







EX
BIBLIOTHECA
POELCHAVIANA.

Mus.-proc. ant.

